IFARreports

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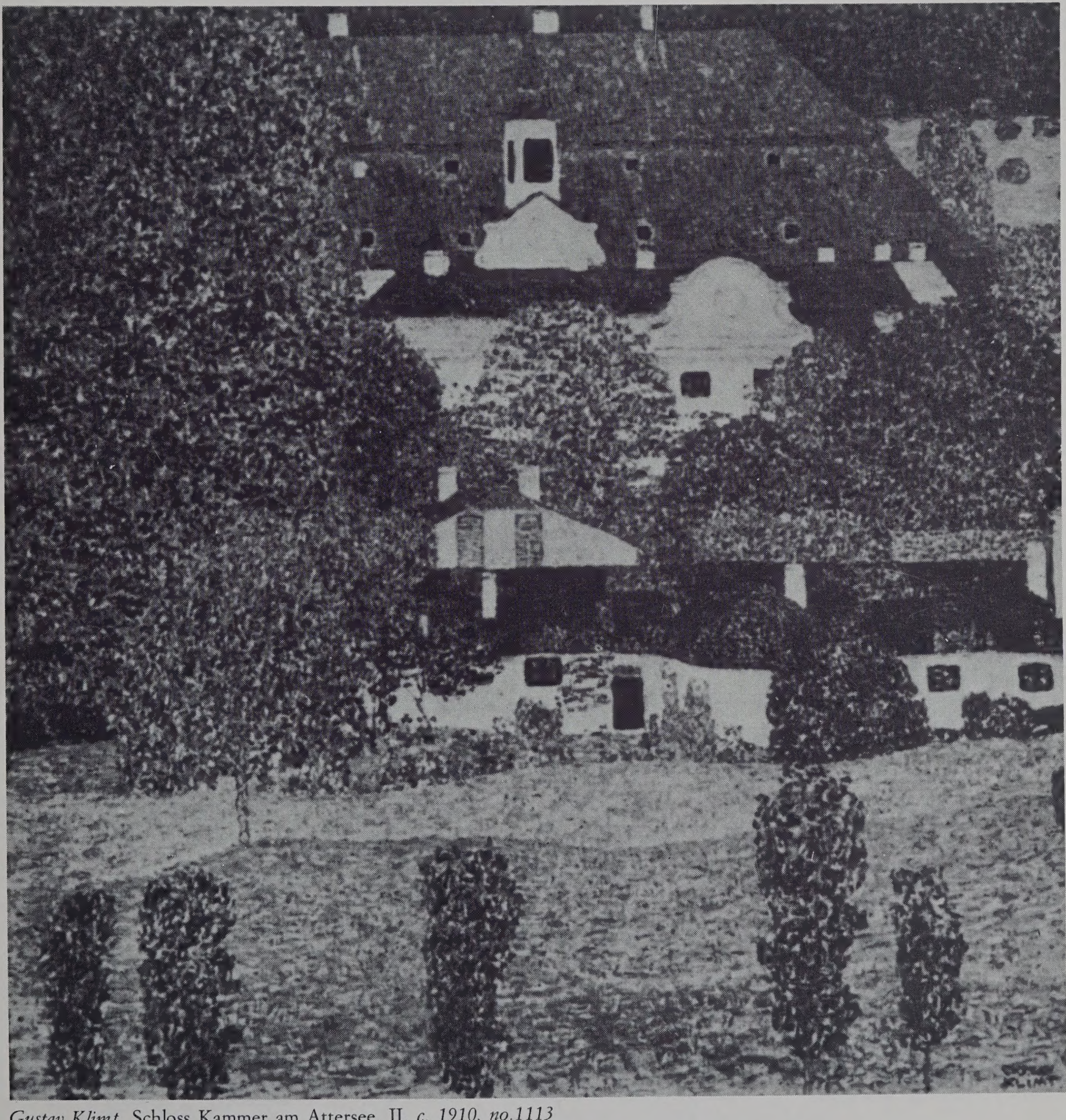

Gustav Klimt, Schloss Kammer am Attersee, II, *c. 1910, no.1113*

IFARreports
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Editor: Lynn Stowell Pearson
Contributing Editors: Constance Lowenthal, Virgilia Pancoast

International Foundation for Art Research
William Bright Jones, President
Constance Lowenthal, Executive Director
Virgilia Pancoast, Director, Authentication Service
Lynn Stowell Pearson, Director, Art Theft Archive
Francine Bayard-Leblache, European Correspondent

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IFAR EVENINGS

1986 Series

Controversies, Current Issues, and New Research in Art
Sponsored by the International Foundation for Art Research, Inc.

Tuesday, January 14th at 5:30	**An Understanding of Fabergé** **Peter L. Schaffer** Vice-President, A la Vieille Russie, and a member of the family that founded the firm in Kiev in 1851
Tuesday, February 25th at 5:30	**The Catalogue Raisonné — Critical Issues** **Moderator — John Rewald** **Vivian Barnett** Curator, The Solomon R. Guggenheim Museum **Egbert Haverkamp-Begemann** John Langeloth Loeb Professor in the History of Art, Institute of Fine Arts, New York University **Eugene Victor Thaw** Art dealer and co-author of *Jackson Pollock, a Catalogue Raisonné of Paintings, Drawings and Other Works*
Tuesday, March 25th at 5:30	**Some Facts About Géricaults — Autograph and Not** **Hans A. Lüthy** Director, Swiss Institute for Art Research, Zurich
Tuesday, April 22nd at 5:30	**Ethical Considerations in the Restoration of Works of Art** **Lawrence J. Majewski** Chairman, Conservation Center, Institute of Fine Arts, New York University

All events take place at The Explorers Club, 46 East 70th Street, New York

For further information, please call IFAR at 212/879-1780

IFAR Opposes N.Y. Bill Instituting Three-Year Limit on Suits to Recover Stolen Art

Masterpieces stolen at gunpoint make headlines, but a great many other antiques and works of art are taken in thefts and burglaries. The loot is likely to be sold to a dealer who may or may not be aware of the illegal source of the purchase. For example, a stolen Ming vase may pass through a number of hands before rising to the level in the marketplace where a connoisseur will "discover" and acquire it. Thus laundered, the vase may be acquired by a museum through purchase, gift, or bequest. Under U.S. law, not one of these buyers nor the museum that received the vase is generally able to acquire good title to it. If the theft victim located the vase, and was able to prove that it was his property, the law would require its return. Knowing this, cautious buyers try to verify provenance and avoid costly mistakes by checking art theft records. The absence of a statute of limitations for claiming the return of stolen art helps to curtail this illicit trade. Introducing a time limit for claims by art theft victims, however, would encourage and facilitate the circulation of stolen art. At present, the recovery rate hovers between 10 and 15 percent, and such a law could lower this already low figure.

Last year a bill introducing a three-year statute of limitations was passed by the New York State legislature. Gov. Cuomo did not sign it, and the bill is being redrafted for submission. The bill would have made stolen works of art that might be acquired by New York State museums immune from recovery suits by theft victims three years after acquisition. This would have been true whether the original owner was an individual, institution, or government. The bill provided for acquisition through regular museum purchase and by exchange. Most museums today have self-imposed procedures to avoid controversial acquisitions and would not knowingly acquire stolen art. But the bill also allowed for acquisition through gifts and bequests from individuals whose purchasing policies are neither scrutinized nor regulated but who do derive tax benefits from donations to non-profit organizations.

Under this bill, the burden of discovering the whereabouts of the stolen property is still on the theft victim, but the three-year time limit penalizes him severely. The bill required the institution to catalogue the acquisition but not necessarily to display it. With over 600 museums in New York State (and the bill also included other non-profits such as universities, libraries, and music academies), the theft victim can scarcely hope to locate his property in the annual reports, publications or catalogue cards of each one. If the theft victim lives in another part of the country or abroad, his chances of success are further diminished.

This legislation would establish a new standard of legal ownership of stolen art exclusively for museums and non-profit institutions. Can we support a bill that says three years of custody by a non-profit organization can legitimize the institution's ownership of a stolen work of art? The International Foundation for Art Research attempts, through its maintenance and publication of art theft records, to curtail the circulation of stolen art. A law which would make recovery as difficult as this one would is, in our view, a poor public policy.

Museums can be theft victims, as the recent gunpoint theft at the Musée Marmottan in Paris reminds us very forcefully. The pictures stolen that bright Sunday morning will be reproduced in many places, but in fifteen or twenty years, if they have not surfaced, they may be forgotten and quietly sold, perhaps first to private parties, then, eventually given or bequeathed to another museum. Must the Musée Marmottan forfeit its ownership of these Impressionist paintings at the moment that another museum has held them as part of its collections for three years? Will a young curator, perhaps a person who is just five years old this year, someday locate the pictures and be unable to sue for their return? This unacceptable situation would be made possible by the signing into law of New York State bill S. 3273. We are grateful to Attorney General Robert Abrams for recommending that it be re-drafted for submission. Its original language would do great disservice to the marketplace, making it possible for New York State to become a stolen art market capitol.

Several changes are advisable. The first would be an alteration of the time when the statute of limitations begins to run. In our view, a recent statute passed in California is more realistic in its requirements of the theft victim, the original owner. The California statute provides that a three-year statute of limitations begins to run only when the theft victim, his agent, or the law enforcement agency that originally investigated the theft discovers the whereabouts of the work of art. At this point, the victim has three years in which to file a law suit to recover the property.

Additional disclosure should be required if a museum is to be immune from suits to recover stolen art found in its collections. N.Y. Senate bill S. 3273 required that the museum enter the acquisition in its records which are available for public view, *or* put the object on display or publish it in a newspaper with a circulation of 50,000 or more. We feel that these means of disclosure are no more than routine and do little to help a theft victim locate his work of art. A central filing should be required to make it easier for a theft victim to ascertain whether his art has been acquired by a New York State museum. An annual submission of catalogue information to a central location would be helpful. Then the theft victim would go to just one place to determine whether his art had finally risen to the level where a museum had acquired it.

This bill, introduced into the New York Senate with the sponsorship of Senator Roy Goodman, was also brought before the Assembly by Assemblyman Mark Siegal. The memorandum that accompanied the bill stated that the source of the legislation was The Metropolitan Museum of Art. It was drafted as an act to amend the general business law, and as such, did not immediately come to the attention of the Art Committee of the City Bar Association. But there is little doubt that this bill, should it become law, would radically alter the rules governing ownership of stolen art, and it is therefore of great interest to the Art Committee and to IFAR.

All purchasers of art—museums, dealers, collectors—face a problem in knowing whether they are acquiring good title to the art they buy. Works of art do not come with deeds like houses, and there is no one to perform a title search, no one to write an insurance policy for title. There is no universal art registry where the buyer can verify that he is acquiring good title to the work of art he purchases. But it is preposterous to magnify this problem so much as to justify a law which would legitimize ownership simply through three years of holding it.

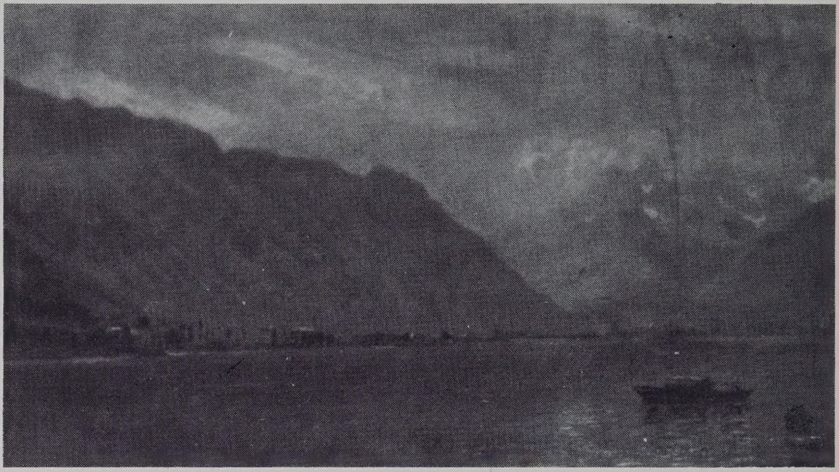
Constance Lowenthal

Excesssive Restoration of a Bierstadt Precludes an Attribution

Poor and unprofessional painting conservation techniques can significantly alter the original intent of an artist and even bring an attribution into serious question. Such is the case with a work that IFAR has examined, which was purchased at auction as an original oil sketch by Albert Bierstadt (1830-1902). The auction catalogue listed the work as a view of *Juneau Bay, Alaska* (25.7 x 44.8 cm.), perhaps executed when Bierstadt visited Alaska in 1889. The owner, after having shown the work to a knowledgeable dealer in American art, who expressed concern over its authenticity, contacted IFAR for a thorough examination.

Because of its small size, the landscape should be considered a sketch rather than a finished work. Hundreds of landscape sketches by Bierstadt are known, for the artist used these small works to prepare his large ambitious compositions. Most of the artist's sketches were executed on heavy paper, and it is unusual, but not unique, for one to be found on canvas. This work is on canvas that was laid down on board, presumably by the artist. Bierstadt, like some of his contemporaries, is known to have used canvas mounted in this fashion for outdoor studies.

For a stylistic opinion, IFAR consulted with three experts in American art who examined the oil sketch directly. There was no consensus as to whether the work was an original Bierstadt. They all had equivocal feelings about the sketch, which has some characteristics that identify it as a work by Bierstadt, and others that are inconsistent with his style. The elongated rectangular format and the cool palette are similar to those used in other known sketches by Bierstadt. Also characteristic of his style are the low placement of the horizon line, the variegation of topography on the large mountain at left, and the back lighting, which emanates from the sun behind the mountains. The eccentric placement of the boat at right is also a feature often employed by Bierstadt. The treatment of the sky, in which quick, short brushstrokes build upon a general field of color, and the rhythmic sketching of the shoreline in the foreground also seem to identify this as a work by his hand.

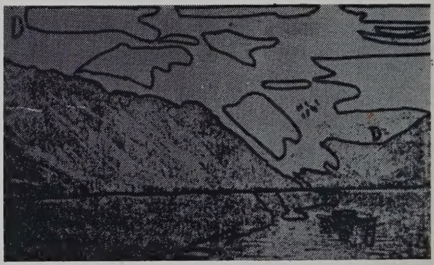


"Bierstadt" oil sketch

The experts were skeptical and concurred that the most troubling aspect of the painting is its overworked appearance, with too much attention to details for an oil sketch by Bierstadt. One expert noted that the momentary quality and focus on a certain incident or dramatic moment so often observed in Bierstadt's works is lacking here. The artist's distinctive scumbling brushwork normally found in a sketch of this kind is also absent. This may in part be accounted for by the artist's working on canvas rather than paper. It was also pointed out that the view does not represent Alaska, but is more likely an Alpine lake, probably in northern Italy. The excursion boat in the foreground is of the type commonly used on lakes in that area.

Perhaps the most problematic feature of the painting is that a considerable portion of the surface is covered by restoration, which is readily apparent to the naked eye. Overpaint is visible in several areas. Where damage has occurred, it has been clumsily repaired as follows: notably, a section of water above the large boat, where a rectangular tear can be seen; the area just above the boat at the base of the small mountain; and the large expanse of water at the left, where paint used to cover a horizontal tear about five centimeters long has been spread over the entire surface. All the experts agree that the extensive overpainting makes it difficult to evaluate the quality and the authenticity of the painting.

In order to determine the exact extent of the overpainted areas, IFAR arranged to have the painting examined in a laboratory. The conservator found that the work is on canvas (the sale catalogue describes it as a work of oil on paper), and that it could be of the period. As noted above, the overpaint extends well beyond the damaged areas and includes large portions of the sky and water as well as the mountains at the left and right. A black glaze covering the reddish areas on the boat and their reflection in the water has been added. A thin gray oil glaze has been brushed over the entire surface of the large mountain to the left. The tan-colored highlights in the clouds, which give the painting some of its overworked appearance, are also a restorer's repaint. In the lower left corner are the faint remains of a red monogram. This appears to replicate the artist's monogram "AB," but under high magnification this, too, is repaint. The monogram is the work of a later hand, and was partially removed during a subsequent restoration.



Outlined portions on diagram indicate large areas of restoration and overpaint.

The conservator, who examined the canvas, stated that when 25 percent of the surface of a painting is covered with overpaint, it is generally considered by conservators no longer to exhibit the original intent of the artist. In this case, an area of more than 50 percent of the painting has been obscured by repaint.

To conclude, many of the characteristics of Bierstadt's work are present, and some of the uncharacteristic elements apparent in this work may be explained by the fact that the painting may be one of the artist's less distinguished sketches. The major difficulty in accepting the painting as part of Bierstadt's oeuvre is the considerable amount of overpainting of the original surface. In its present state, a definitive attribution to Bierstadt is not possible.

As a direct result of IFAR's examination of the Bierstadt, the owner brought suit against the auction house contending that under the circumstances, their listing the work as an original Bierstadt in the sales brochure constituted fraud. The legal question raised by the prosecuting attorney was whether a painting can be listed as by a particular artist if over 50 percent of the work has been restored. IFAR has just been informed that the case was settled before the trial. The settlement required the owner of the "Bierstadt" to return the painting to the auction house. The agreement provided the owner with compensation almost double the original cost of the painting.

Virgilia Heimsath Pancoast

IFAR Advisory Council Profile

Arthur Beale

Arthur Beale examining a medieval limestone head in the analytical laboratory of the Fogg Art Museum

Arthur Beale's professional experience in art conservation began nearly twenty years ago, when he became an apprentice at the Harvard University Fogg Art Museum, following graduate work at Boston University's School of Fine and Applied Arts. After a succession of promotions, Mr. Beale became, in 1981, the Director and Conservator of Objects and Sculpture at the Center for Conservation and Technical Studies, which principally serves the Harvard University Art Museums. It is one of the leading centers of its kind, with four major functions: treatment, training, teaching, and research. Mr. Beale stresses the equal importance of each function. The Center also serves as a regional conservation facility for some 300 institutions, primarily small museums and historical societies throughout New England.

Mr. Beale clearly is enthusiastic when discussing the teaching program at the Center for future conservators. Each year no more than six interns are accepted—two each in laboratories for paintings, objects and sculpture, and works of art on paper—for ten months of comprehensive study. Mr. Beale is quick to point out that the interns do not live an "ivory tower" existence; instead, theirs is a "hands-on" experience. The interns work alongside the senior conservators and are involved in all aspects of their duties. Interns are taught to examine each work with, as Mr. Beale relates, "two questions in mind: 'What is the condition of the work?' and 'Is the work what it is purported to be?'" To help them make these evaluations, the Museums' large forgery collection is used as a teaching tool for the interns and Harvard University Fine Arts graduate students.

Each year, interns undertake research projects as part of their program of study. Sometimes these projects are conservation-oriented, such as a recent study of the effects on works of art of formaldehyde found in plywood and particleboard exhibition and storage cabinetry. More frequently, projects focus on the materials and techniques of the artist. Areas studied by past interns include, for example, medieval cast stone sculpture, Renaissance medals, ancient silver coins, Japanese surinomo prints, and Indian miniatures. Studies on techniques include the artists Guariento di Arpo, William Blake, John Singleton Copley, Edgar Degas, Frans Hals, Martin Johnson Heade, El Greco, Francesco Guardi, Toulouse-Lautrec, Edouard Manet, J.F. Millet, Jacob van Ruisdael, and Gerard Ter Borch.

These intern projects parallel and complement other major research interests at the Center which have resulted in numerous publications. Examples include *Wash and Gouache, A Study of the Development of Watercolor; Niello: A Technical Study; The Stone Sculpture of India: A Study of the Materials Used by Indian Sculptors from ca. 2nd Century B.C. to the 16th Century*, and the result of a study of a portrait in the Fogg Art Museum collection, *Vincent van Gogh's "Self-Portrait Dedicated to Paul Gauguin": An Historical and Technical Study.* This painting, executed in Arles in September 1888, had been severely damaged and crudely repainted. Research showed that Gauguin himself was responsible for some of the repainting in the early 1890s; consequently, conservators decided to preserve those areas, however clumsy the restoration. This monograph, published by the Center in 1984, presents interesting theories, yet inconclusive, about the reason for the severe damage to the portrait so soon after its completion, and about the nature of the personal relationships of van Gogh, Gauguin, and Emile Bernard, a third artist who was their friend.

Many of Mr. Beale's primary research interests relate to casting techniques and multiples in sculpture, from ancient to modern, with specific publications relating to Renaissance medals and the sculptures of Daumier and Barye.[1] Another of Mr. Beale's major current concerns is the effect of acid deposition on cultural monuments throughout the United States. He is committed as a conservator to this serious problem, and has written and spoken widely on this topic.[2] Mr. Beale is currently involved with a major public monument conservation program being conducted by the National Institution for Conservation in cooperation with the American Association for State and Local History.

V.H.P.

1. "Technical Perspectives on Italian Medals, Surface Characteristics and Their Interpretation," in the proceedings of a symposium on Italian medals, Center for Advanced Study in the Visual Arts, National Gallery of Art (in press).
   Sculpture by Antoine-Louis Barye in the Collection of the Fogg Art Museum, vol. 4, Fogg Art Museum Handbooks, 1983.
   Metamorphoses in Nineteenth Century Sculpture. "A Technical View of Nineteenth Century Sculpture." Fogg Art Museum, Harvard University, 1973.
   Daumier Sculpture, A Critical and Comparative Study, "Materials and Techniques." Fogg Art Museum, Harvard University, 1969.

2. "Acid Rain as Cultural Vandal," *Massachusetts Wildlife,* May-June, 1985.
   "The Varying Role of the Conservator in the Care of Outdoor Monuments, Ethical Dilemmas," in *Sculptural Monuments in an Outdoor Environment.* The Pennsylvania Academy of the Fine Arts, 1985.

Art Dealer Claire Eatz Convicted of Fraud and Sentenced to Six Years in Jail

On October 3, 1985, 64-year-old Claire Ormsby Eatz, owner of the Rothschild Gallery, Bridgewater, N.J., was convicted of fraud by a federal jury in New York City. Mrs. Eatz was convicted of five of seven counts of fraud involving the consignment and transportation of art work. The two acquittals involved paintings taken on consignment twice by Mrs. Eatz; the second time she took them on consignment she was convicted of fraud. A perjury count, for her testimony to the Grand Jury, resulted in a hung jury. On November 15, Judge David N. Edelstein sentenced Mrs. Eatz to six years in prison for one count of fraud and placed her on six years of probation for a suspended jail sentence relating to the other four counts. In addition, the judge ordered that Mrs. Eatz make retribution to her victims of the crimes in an amount to be determined by the U.S. Attorney's Office. The government shall conduct an independent investigation of the defendant's assets and liabilities to determine an award that is reasonable to all parties.

Judge Edelstein, in statements made when he sentenced her, reprimanded Mrs. Eatz for her testimony. He told her that he listened to her testify and tell one untruth after another. Mrs. Eatz has been sent to the Federal Correctional Institute in Lexington, Kentucky and will be eligible for parole in 40-52 months.

Art trials are rare and Judge Edelstein took a special interest in this one, often showing his knowledge of art by discussing artists with the witnesses. He also sought to educate the jury, and at one point asked Alexander Acevedo, of Alexander Gallery, to explain the Hudson River School.

Witnesses for the prosecution looked like a gathering of Who's Who in the art world, including such well known dealers as Clyde Newhouse of Newhouse Galleries, N.Y.; Stuart Feld and Susan Menconi of Hirschl & Adler, N.Y.; Alexander Acevedo of Alexander Gallery, N.Y.; Neil Morris, a private dealer in N.Y.; Mark Brady of Zangrilli, Brady & Co., formerly of Colnaghi USA Ltd., N.Y.; Sally Turner of Sally Turner Gallery, Phoenix; Forrest Fenn of Fenn Galleries, Santa Fe; and David Schaff, a private dealer in Washington, D.C. The paintings presented in evidence were also impressive: *Antibes au Mistral,* by Claude Monet; *A 'Cora's Sheer-Tail' with a Single Orchid,* by Martin Johnson Heade; *Moving Camp,* by Henry Farny; and *Still Life with Roses,* by Severin Roesen.

Each witness testifying for the prosecution told a similar story. Mrs. Eatz, described by some as a sweet grandmotherly type, took art on consignment, then sold it to another dealer sometimes well below the consignment amount, and never paid the original owner. The art dealers said Mrs. Eatz used numerous delay tactics and twice sent registered letters, claiming a check was enclosed, but when the letter arrived it contained only a blank piece of paper. According to bank statements presented at the trial, Mrs. Eatz was in severe financial trouble in late 1982 and 1983, often having a negative bank balance. Evidence indicated that when she sold a painting, instead of repaying the owner, she paid other bills, deposited money in an account for her daughter, and once bought a car, paying $10,000 cash. Assistant U.S. Attorney, Peter Lieb, presented a well organized and documented case against Mrs. Eatz.

This photograph of Claire Eatz was taken in July 1978.

Mrs. Eatz, who dressed conservatively in dark suits, was the only witness called by the defense. Her lawyer, Joseph Pondolfino of Oneonta, N.Y., sought to establish that she was the victim of a conspiracy by art dealers to drive her into bankruptcy; but she had trouble explaining many of the inconsistencies in her testimony. She presented a confusing story of miswritten checks, new telephone agreements contradicting consignment letters and even suggested that one dealer asked her to deliver hard drugs.

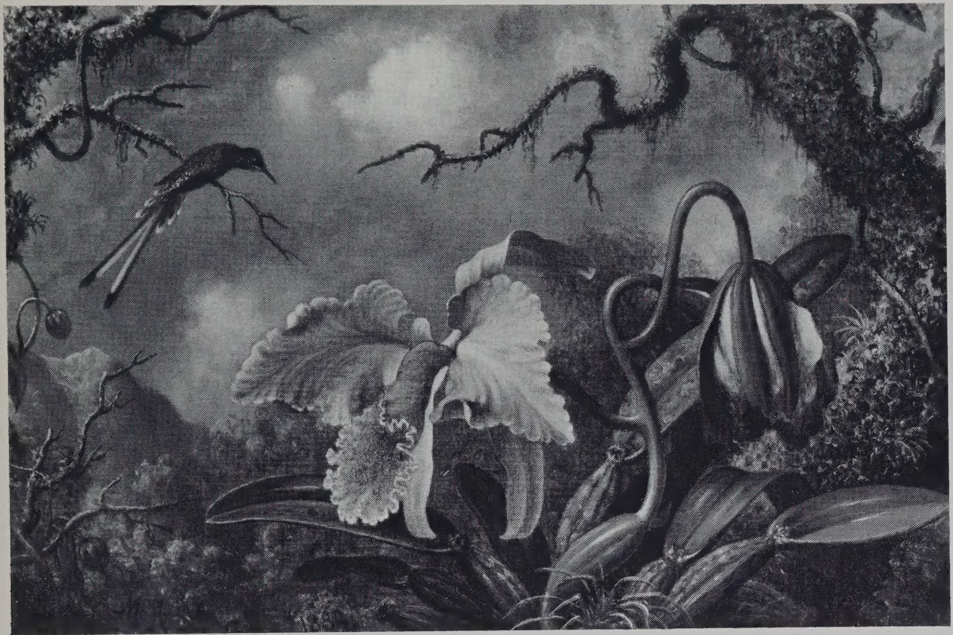
The trial raised questions about business practices in the art world where valuable art changes hands on little more than trust and a handshake. Some of the dealers said they had trusted her because she had been reliable in previous transactions. When Mrs. Eatz requested the consignment of paintings, she gave two references, Jack Tanzer of M. Knoedler & Co. and Alexander Acevedo of Alexander Gallery. Although both men were out when these references were checked by two different dealers, a staff member acknowledged that Mrs. Eatz did business with them. Once Mrs. Eatz was known by members of the "Club," it was very easy to do business with other members and have paintings worth thousands of dollars consigned to her.

Counts 1 and 2, Martin Johnson Heade, A 'Cora's Shear-Tail' with a Single Orchid

The tale of the Martin Johnson Heade, *A 'Cora's Shear-Tail' with a Single Orchid,* is similar to events involving three other paintings introduced at the trial. Mrs. Eatz received the picture on consignment from Sally Turner, of Sally Turner Gallery, Phoenix. Mrs. Eatz sold it but never paid Mrs. Turner and eventually had it consigned to her again from another gallery in order to return it to Mrs. Turner. Mrs. Eatz then sent a bill to Mrs. Turner for the painting.

Sally Turner testified that she consigned the Heade to Mrs. Eatz in November 1982 for $150,000, yet Alexander Acevedo, of Alexander Gallery, testified that Mrs. Eatz sold it to him in December for $42,500. Mrs. Eatz, who was in serious financial trouble in November 1982, owed money to Knoedler for two paintings, and admitted paying them with the money she received from the sale of the Heade. Although she sold the painting in December, Mrs. Eatz stalled Sally Turner for months, telling her she was waiting for a check, or for her clients to return from vacation. Mrs. Turner testified that in May 1983 she issued an ultimatum, thus prompting Mrs. Eatz to return the painting.

Mrs. Eatz told the jury a different version of this story. She testified that Sally Turner changed her mind about the value of the Heade, and that at one point suggested selling it for $36,000. Mrs. Eatz had several explanations for not paying Mrs. Turner after selling the painting in December 1982. First, she said Mrs. Turner asked her to hold the money until the new year for tax purposes. Then she said Mrs. Turner asked her to use the money as credit for a Mary Cassatt painting, *Lady of Seville,* that Mrs. Eatz was selling . Mrs. Eatz testified that she later paid Mrs. Turner in March 1983, when she claimed that Mrs. Turner backed out of the Cassatt agreement. Everyone agreed that Mrs. Eatz wired $70,000 to Mrs. Turner on March 4, 1983. The prosecution, however, showed that this money was for another painting consigned by Mrs. Turner. Mrs. Eatz claimed that the wire transfer was for three paintings, including the Heade, but said the $70,000 amount was wrong. She produced a letter she claimed she wrote to Mrs. Turner on April 27, explaining the mistake, writing that the amount on all three paintings should have been $71,200. Yet there were two versions of this letter, three different figures said to be the "correct amount," and Mrs. Eatz admitted she never paid Mrs. Turner the adjusted amount.



Martin Johnson Heade, A 'Cora's Shear-Tail' with a Single Orchid. *Photograph courtesy of Hirschl & Adler Galleries.*

Mrs. Eatz sold the Heade painting in December 1982 to Alexander Acevedo for $42,500; that same month Alexander Gallery sold the painting to Stuart Feld of Hirschl & Adler for $125,000. When Sally Turner issued her ultimatum for return of the painting, Mrs. Eatz learned of its whereabouts and called Hirschl & Adler saying she had a client. On May 20, 1983, Hirschl & Adler consigned the Heade to Mrs. Eatz for a value of $250,000, net $230,000 to the gallery. This was the *same* painting Mrs. Eatz sold to Alexander Gallery for $42,500 five months earlier. Stuart Feld and Susan Menconi said they recognized Mrs. Eatz's name, but to be certain of her reputation they called Knoedler. Although Jack Tanzer was out, the billing office said she was known to them. Mrs. Eatz never paid Hirschl & Adler, and Mr. Feld said she had "one tale of woe after another." When payment was due in early June, they began calling Mrs. Eatz who said her client had miswritten the check. In mid-June Hirschl & Adler retained an attorney and began legal action against Claire Eatz.

Meanwhile, Mrs. Eatz returned the Heade to Renee Andre, Sally Turner's daughter, on May 20, the same day the painting was consigned from Hirschl & Adler. Mrs. Andre wrote a receipt stating: "return by Claire Eatz one painting by Heade..." Although the term "return" was used and the word consignment never appeared, Mrs. Eatz claimed that she consigned the Heade to Sally Turner who had agreed to pay Hirschl & Adler $250,000 (the same painting Sally Turner had consigned to Mrs. Eatz for $150,000). Although only one receipt was written by Mrs. Andre (and no copies were made), two versions appeared at the trial. One, a photocopy sent by the defense to the prosecution, was accurate according to Mrs. Andre. The other document was the original receipt, but Mrs. Andre testified that an additional line appeared: "$250,000 due CE". Mrs. Eatz said she added this to the receipt in Mrs. Andre's kitchen. FBI Special Agent Robert Hickey testified that the alteration was made before Mrs. Eatz's Grand Jury testimony in May 1985.

Sally Turner said "I trusted her [Claire Eatz] all the way until this happened." Mrs. Turner told IFAR that "we [the art world] don't need people like her [Claire Eatz]" and said that Mrs. Eatz could have made a good honest living by collecting her 20 percent commission from the sale of paintings. The jury convicted Mrs. Eatz of fraud for transportation of the Heade painting from New York to New Jersey on May 20, 1983, after receiving it on consignment from Hirschl & Adler. She was acquitted for the count involving transportation of the Heade from the New Jersey to New York on December 9 when she sold it to Alexander Gallery.

Counts 4 and 5, Severin Roesen, Still Life with Roses

Sally Turner also consigned a Severin Roesen, *Still Life with Roses*, to Claire Eatz in November 1982 for $38,000. Mrs. Eatz told her she had a client in Washington, N.J., but on January 27, 1983, Mrs. Eatz sold the painting to Alexander Acevedo for $23,000. Mrs. Eatz testified that Mrs. Turner changed the consignment amount over the telephone to $20,000 from the original agreement of $38,000. As with the Heade painting, Mrs. Eatz said that instead of paying Mrs. Turner, she used money from the sale of the Roesen as credit for the Mary Cassatt painting.

That same day, Mrs. Eatz sold an Alfred Jacob Miller, *Squaw on Horseback*, to Mr. Acevedo. Mrs. Turner had consigned the Miller to Mrs. Eatz for $70,000, but Mrs. Eatz sold it for $25,000. Sally Turner testified that she bought the Miller for $60,000 and another witness, who sold the painting to Mrs. Turner, verified that amount. The prosecution showed that Mrs. Eatz paid Mrs. Turner $70,000 for the Miller in March 1983, but never paid her for the Roesen. Mrs. Eatz claimed that the $70,000 was for three paintings: the Heade, Roesen, and Miller.

Alexander Gallery sold the Roesen still life to Neil Morris in January 1983 for $21,000. Mr. Morris had the painting restored and testified that on May 24, 1983, Mrs. Eatz told him she had a client for the painting, using two references, Jack Tanzer of Knoedler and Alexander Acevedo. When Mr. Morris called, both men were out, but office personnel said Mrs. Eatz was known to them. Mr. Morris testified that their agreement was oral and written, and said he consigned the Roesen for one week to Claire Eatz for $40,000. Mr. Morris was never paid for the painting, nor was it returned despite numerous attempts on his part to contact her.

In May 1983, Sally Turner said she issued Mrs. Eatz an ultimatum to return the Roesen to Renee Andre, Mrs. Turner's daughter. On May 25, Mrs. Eatz brought the Roesen to Mrs. Andre's home and Mrs. Andre wrote a receipt: "return by Claire Eatz one painting by Roesen." Even though "return" was written and the word consignment did not appear, Mrs. Eatz claimed she consigned the painting to Mrs. Turner. Like the Heade painting, two versions of Mrs. Andre's receipt were introduced at the trial. One, a photocopy, was accurate according to Mrs. Andre. The other document was the original receipt, but

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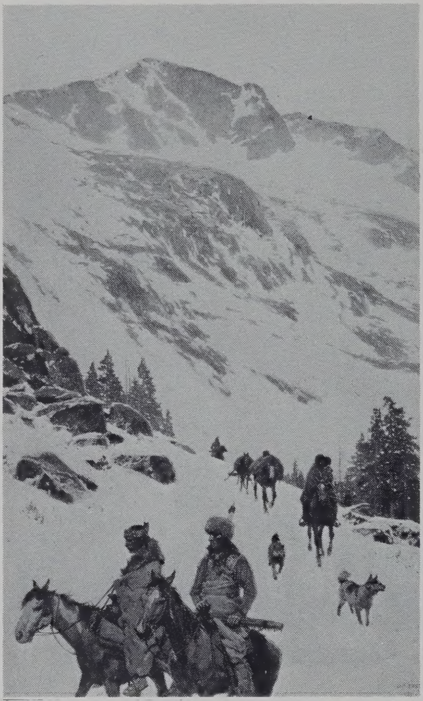
Mrs. Andre testified that an additional line was written after Mrs. Eatz left her home: "$40,000 due CE." Mrs. Eatz said she added this to the receipt in Mrs. Andre's kitchen, but S.A. Robert Hickey testified that this alteration must have occurred before Mrs. Eatz's Grand Jury testimony.

The jury acquitted Mrs. Eatz of fraud for the January 27, 1983, sale of the Roesen to Alexander Gallery. They found her guilty of fraud when she took the Roesen on consignment from Neil Morris on May 24, 1983, and transported the painting from New York to New Jersey.

Counts 3 and 8, Henry Farny, Moving Camp

In December 1982, Forrest Fenn of Fenn Gallery Ltd., Santa Fe, received a Henry Farny, *Moving Camp*, on consignment for $135,000 from an owner in Texas. Mr. Fenn testified that on March 4, 1983, Mrs. Eatz called saying she had a client for the painting and would pay him by April 1. Mr. Fenn, who sent the painting to Mrs. Eatz, said he consigned it for $150,000, but was never paid, nor was it ever returned. He continued, saying that Mrs. Eatz used numerous delay tactics and on April 9 she told him the painting had been sold to a European collector and she therefore needed extra time for a London check to clear. On April 19, Mr. Fenn received a telegram from her stating that the money would be transferred "this week." Mr. Fenn testified that on April 29 Mrs. Eatz called saying she had sent a check by certified mail, but the envelope arrived without a check. After this incident, Mr. Fenn told the jury that he taped his telephone conversations, and in a May 10 call, Mrs. Eatz agreed to write another check. On May 11, Mrs. Eatz called telling Mr. Fenn she had to sign some bank papers before transferring the $150,000. On May 13, Mr. Fenn filed a suit with Superior Court of New Jersey seeking payment for the Farny painting. Mrs. Eatz never sent the money and on May 16, Mr. Fenn called saying that he would drop the lawsuit if she paid him, but Mrs. Eatz said he should drop his suit first, then she would pay him. The N.J. court awarded Mr. Fenn a $100,000 judgment, but his suit resulted in her bankruptcy and he never collected his money. In addition to paying $135,000 to the owner of the Farny, Mr. Fenn said he paid $30,000 in legal fees. In a taped conversation of May 16, 1983, Mrs. Eatz told Mr. Fenn, "I believe there is only one thing in this whole wide world that matters [and that] is the truth because you can't twist the truth."



Henry Farny, Moving Camp. *Photograph courtesy of Fenn Galleries, Ltd.*

Clyde Newhouse testified that Newhouse Galleries and two other galleries, M. Knoedler & Company and J.N. Bartfield Art Galleries, bought the Farny painting from Mrs. Eatz as partners. They purchased it on March 16 for $128,000 (Mrs. Eatz first offered it for $200,000). Yet at the same time, Mrs. Eatz had been telling Mr. Fenn she could not pay him because she had not been paid. Bank statements indicated Mrs. Eatz deposited the money from the sale of the Farny into several accounts: her Rothschild account; a household account; and an account in trust for her daughter. Bank records also showed that Mrs. Eatz used money from the Farny sale to pay Mrs. Turner $70,000 for the painting by Alfred Jacob Miller.

Mr. Newhouse testified that shortly after the sale Mrs. Eatz returned saying she had a client who would pay $200,000 for the Farny, the same painting she had just sold for $128,000. Mr. Newhouse, who was suspicious, testified that he told her she could have the painting only if she gave him a certified check; she declined the offer.

The defense attempted to show that Forrest Fenn drove Mrs. Eatz into bankruptcy. Mr. Pondolfino, the defense lawyer, said Mrs. Eatz had intended to pay Mr. Fenn before he brought the lawsuit forcing her into bankruptcy. Mrs. Eatz claimed that Sally Turner had reneged on a deal involving the Mary Cassatt painting, leaving Mrs. Eatz in a financial bind until she sold the Cassatt. She claimed that Forrest Fenn offered her use of the money from the sale of the Farny painting until the Cassatt was sold. Mr. Fenn denied this and in his three taped telephone conversations with Mrs. Eatz she never mentioned the Cassatt.

Mrs. Eatz testified that although the consignment agreement with Mr. Fenn stated $150,000, he later agreed to $100,000. Mrs. Eatz claimed she sent him a letter confirming the $100,000 sale, yet she said the letter was dated five weeks after the verbal agreement, and claimed she enclosed a check for $150,000 to be used as a note until the Cassatt was sold. Throughout her Grand Jury testimony, Mrs. Eatz maintained that the price of the Farny was $128,000, that Forrest Fenn loaned her the money until she sold the Cassatt, and that after the sale she would pay him $150,000 for use of the money. Based upon these statements, the Grand Jury indicted Mrs. Eatz for perjury. Mrs. Eatz, incidentally, never sold the Cassatt painting, in fact she did not even have it in her possession from November 1982 to March 1983, the time she testified that these negotiations were occurring. The most incredible part of Mrs. Eatz's testimony was when she accused Mr. Fenn of dealing in hard drugs. She claimed he called her in May 1983 telling her she had an opportunity to make $1 million in six months if she would agree to deliver "packets" at specific times to New York City street corners.

The jury found Mrs. Eatz guilty of fraud when she took the Farny painting on consignment from Mr. Fenn and sold it on March 16, 1983. The jury, which deliberated for two days, remained undecided over the perjury count.

Counts 6 and 7, Claude Monet, Antibes au Mistral

David Schaff, a private dealer in Washington, D.C., testified that he sold Mrs. Eatz a Monet, *Antibes au Mistral,* but her check bounced. He soon rejected her stories of delayed payments and finally took the painting from her home. Later he consigned the painting to her through another dealer, but she offered it to the same gallery that had consigned it to Mr. Schaff.

Mr. Schaff said he took the Monet on consignment from Colnaghi USA Ltd. in February 1983 for $410,000. He said Mrs. Eatz told him she had a client and agreed to pay him $460,000. In April 1983, Mr. Schaff testified that he delivered the Monet to Mrs. Eatz at the Philadelphia train

Update on U.S. Cultural Property Act

station. Mr. Schaff, who gave her a bill of sale transferring ownership, said she gave him a check, but asked him to wait fourteen days for a money market check to clear. On April 23, he called Mrs. Eatz telling her he would deposit the check. When the check was returned for insufficient funds, Mr. Schaff said she told him to redeposit it, but it bounced a second time. In May 1983, Mr. Schaff drove to Mrs. Eatz's home in Bridgewater, N.J., and took the painting from her. Mrs. Eatz explained to the jury that she returned the Monet to Mr. Schaff because her sale had not been completed.

That same month Mr. Schaff consigned the Monet to Mrs. Eatz through Lawrence Jeppson, an art dealer from Bethesda, Md. Mr. Jeppson, who said he had never had any problems with Mrs. Eatz, vouched for her and told Mr. Schaff he would deliver the painting to Mrs. Eatz, thus taking responsibility. Although the Monet was consigned to Mrs. Eatz for $460,000, Alexander Acevedo testified that on May 12, 1983, she offered it to him for $250,000. Mark Brady, testifying for Colnaghi, said Alexander Gallery called him and when he entered the gallery he immediately recognized the Monet. He said he told Mrs. Eatz it belonged to Colnaghi, and took it from her. Mrs. Eatz testified that on May 12 she took the Monet to New York because she needed a quick sale. The defense tried to persuade the jury that Mrs. Eatz was in the right because she returned the painting to Colnaghi. The jury was not convinced and found Mrs. Eatz guilty of fraud when, on April 19, she accepted an invoice for the Monet from Mr. Schaff. She was also found guilty of fraud for transportation of the painting to New York on May 12 when she attempted to sell it to Alexander Gallery.

Recent relevations about Dennis Anderson, a runner who was also convicted of theft by conversion, and Claire Eatz may make art dealers more careful, but as one dealer told IFAR, "we're not selling costume jewelry from Woolworth's." While bills of sale are a standard business practice, most dealers we talked to said art work will continue to change hands based upon trust. Most dealers quickly pointed out that Claire Eatz and Dennis Anderson are rare exceptions to the rule. Once people became suspicious of Mrs. Eatz, she continued to operate undetected for months because many dealers considered her their own private runner, and therefore did not think to warn others.

Lynn Stowell Pearson

Canada Asks U.S. for Curb on Imports

The Canadian government formally asked the U.S. to impose import restrictions against certain endangered Canadian archaeological and ethnological artifacts on October 2, 1985. Canada is the first country to submit such a request under the terms of the U.S. Cultural Property Act. In January 1983, President Reagan signed the Convention on Cultural Property Implementation Act enabling U.S. acceptance of the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property. Canada's request will be reviewed by the U.S. Information Agency's (USIA) Cultural Property Advisory Committee, and a report will be submitted to the President. The Cultural Property Advisory Committee, a panel of eleven private citizens appointed by the President, is made up of experts in archaeology, ethnology, anthropology, the international sale of art, and representatives from the museum community and general public.

The 1970 UNESCO Convention was an international response to a rise in the 1960s of pillaging of archaeological sites and art thefts, resulting from the high demand for cultural objects in the art market. Today 56 countries have joined the UNESCO Convention in an effort to curb the illegal movement of cultural property and thereby reduce the incentive for pillage. The U.S. is the first major art-importing country to implement the Convention. Through the Cultural Property Act, the President can impose import restrictions on designated archaeological or ethnographical material illegally exported from the country of origin.

The 56 signatory nations to the UNESCO Convention are eligible to submit requests to the U.S. for import restrictions on archaeological and ethnographical objects deemed important to their cultural patrimony. Requests must be submitted by a written request to the President, who will take action after considering the recommendations of the Cultural Property Advisory Committee. In order to be considered for import restrictions, an archaeological object must be of cultural significance, at least 250 years old, and normally discovered as a result of scientific excavation, accidental digging, or exploration on land or under water. An ethnographic object must be the product of a tribal or non-industrial society and important to the cultural heritage of a people.

The 56 State Parties to the 1970 UNESCO Convention are as follows: Algeria, Argentina, Bolivia, Brazil, Bulgaria, Cameroon, Canada, Central African Republic, Cuba, Cyprus, Czechoslovakia, Democratic Kampuchea, Democratic People's Republic of Korea, Dominican Republic, Ecuador, Egypt, El Salvador, German Democratic Republic, Greece, Guatemala, Guinea, Honduras, Hungary, India, Iran, Iraq, Italy, Jordan, Kuwait, Mauritania, Mauritius, Mexico, Nepal, Nicaragua, Niger, Nigeria, Oman, Pakistan, Panama, Peru, Poland, Qatar, Republic of Korea, Saudi Arabia, Senegal, Socialist People's Libyan Arab Jamahiriya, Sri Lanka, Syrian Arab Republic, Tunisia, Turkey, United Republic of Tanzania, United States of America, Uruguay, Yugoslavia, Zaire, and Zambia.

If the President decides to enter an agreement and one is negotiated with the requesting country, the U.S. Commissioner of Customs would then be responsible for promulgating a list of those materials that would be denied entry into the U.S. unless accompanied by appropriate documentation. The U.S. Customs Service would be responsible for enforcement of the list which would go into effect on the date of its announcement. The Cultural Property Act is not retroactive and therefore any object already in the U.S. that may be placed under import restrictions will not be subject to provisions under this law.

A separate provision in the Cultural Property Act is concerned with stolen cultural property (i.e. stolen art, manuscripts, furniture, specimens of flora and fauna, old musical instruments). This provision does not require a formal request from another government to the President and has been in effect since April 12, 1983. It is now illegal to import into the U.S. any article of stolen cultural property documented as belonging to the inventory of a public monument, museum, or similar institution located in a State Party. Law enforcement authorities in other countries are urged to notify U.S. Customs of the disappearance of objects of cultural property so that Customs can be on the alert.

In accordance with the Cultural Property Act, the U.S. Customs Service, Department of the Treasury, announced interim regulations, effective June 25, 1985, to prohibit the illicit traffic in cultural property, while allowing the exchange of national treasures for legitimate scientific, educational and cultural purposes. As stated in the regulations, U.S. Customs will seize

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cultural property stolen after April 12, 1983, and any object which appears on a list of protected objects, designated as such by the U.S. Commissioner of Customs. Should the President, after review of the Advisory Committee recommendations, respond favorably to the Canadian request, then the first such list would be circulated by U.S. Customs. Designated lists will be developed on a country by country basis as State Parties submit requests to the U.S. for import restrictions.

L.S.P.

Magritte Certificates Being Forged

David Sylvester, author of the forthcoming catalogue raisonné on René Magritte, has issued a statement from London warning members of the art community about forged certificates with a statement of his intention to include the work in the catalogue raisonné. These certificates appear on the back of photographs of works by René Magritte.

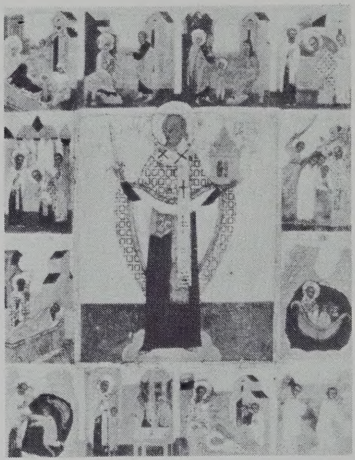
There are now several forgeries of these certificates in circulation. In addition to copies of certificates issued, there are fake certificates for works which he has never seen and for which he has never issued a certificate. Some of them present an almost perfect imitation of Mr. Sylvester's handwriting. Consequently, any certificate purporting to have been written by Mr. Sylvester must now be sent to him for checking—the certificate itself, not a photocopy—before it can be considered authentic.

Correction—Popova Theft

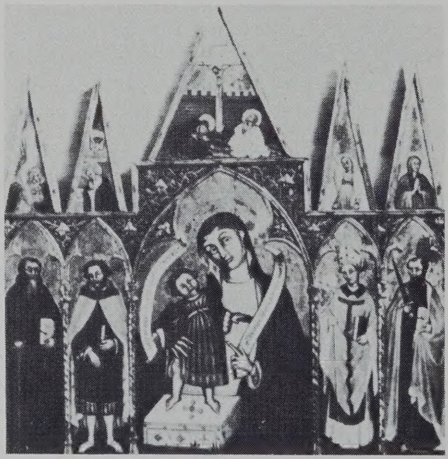
IFAR recently reported the theft of a notebook of sketches by Lloubovi Popova from a collector in Greece (*IFARreports*, May/Jun. '85, vol.6, no.4, pp.16-17, no.595, *85.303.1-100, and *IFARreports*, Mar. '85, vol.6, no.2, p.7). The dimensions published were incorrect, and should have been 35 x 22 cm. (not 91.4 x 58.4 cm., as published).

Interpol's 12 Most Wanted List

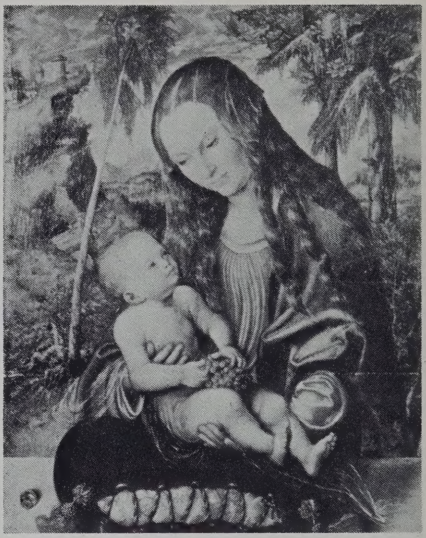
Interpol recently published their "12 Most Wanted Works of Art," and they are as follows:



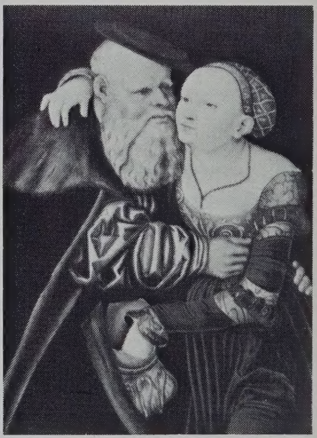
1. Russian Icon. Moscow, early 16th century. St. Nicholas of Mozhajsk. *Egg tempera on wood. 41.5 x 33 cm. St. Nicholas in the center holding a model church in his left hand and a sword in his right hand. *84.386.2. Amsterdam, Netherlands. 12 Feb. '84.* (Stolen Art Alert, *Oct. '84, vol.5, no.8, p.12, no.1853.)*



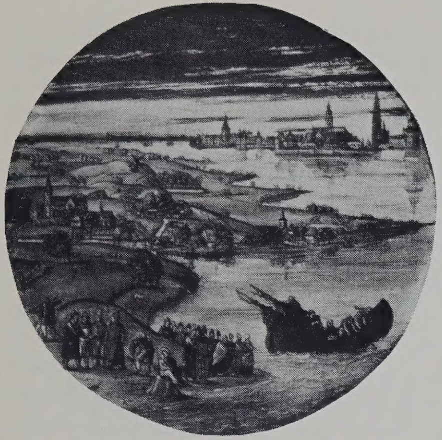
2. Italian, 14th century. Virgin and Child, St. Antony Abbot, St. Catherine of Siena, Other Saints, and Crucifixion. *Distemper on wood. 170 x 175 cm. *85.157. Savona, Italy. 10 Jul. '84.* (IFARreports, *Mar. '85, vol.6, no.2, p.12, no.223.)*



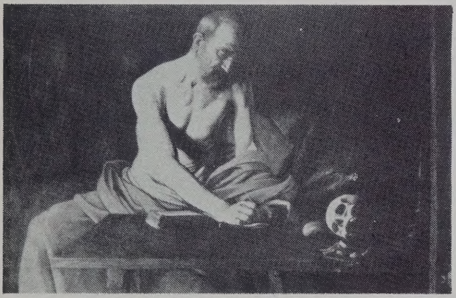
3. Lucas Cranach (German, 1472-1553). Breslau Madonna, *c. 1510. Oil on panel. 71 x 51 cm. Signet ring with monogram LC. *85.468. Wroclaw, Poland. 1947. (this issue, no.1176.)*



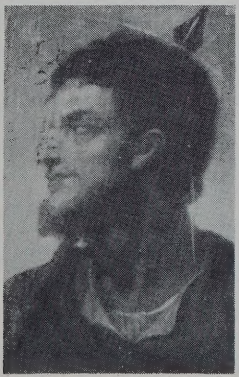
4. Lucas Cranach (German, 1472-1553). Old Man Holding a Young Girl, *1531. Oil on canvas. 50 x 35 cm. Signed with monogram and dated in u/l. *83.521.2. Cumberland, Ont. 12 Oct. '83.* (Stolen Art Alert, *Jan./Feb. '84, vol.5, no.1, p.15, no.58.)*



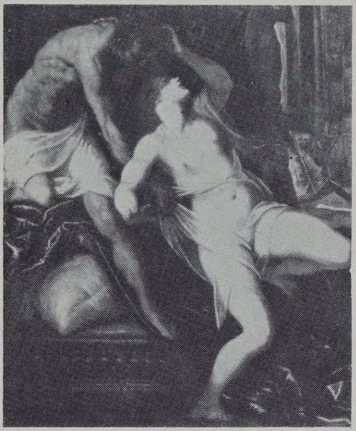
5. Hans Bol (Dutch, 1534-93). Fishing Miracle on Escaut River. *Oil on wood. Diam. 22 cm. *85.145. Paris, France. 27 Sep. '84.* (IFARreports, *Mar. '85, vol.6, no.2, p.10, no.207.)*



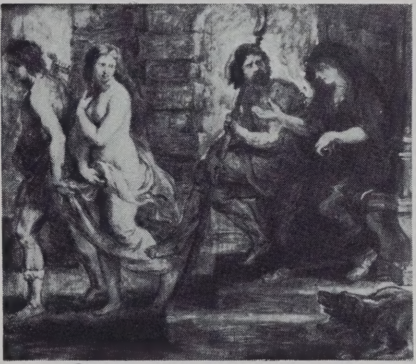
6. Michelangelo Merisi da Caravaggio (Italian, 1573-1610). St. Jerome. *Oil on canvas. 117 x 157 cm. Coat of arms of Fra Ippolito Malaspina, Prior of Naples, in l/r. Painting cut from its frame. *85.351. Valletta, Malta. 29 Dec. '84.* (IFARreports, *Jul. '85, vol.6, no.5, p.13, no.749.)*



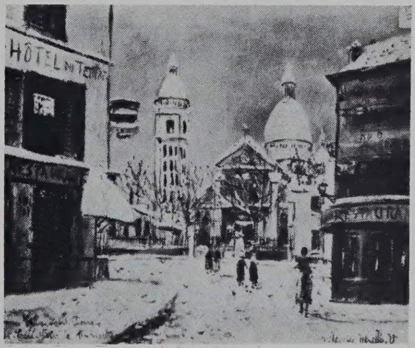
7. Titian (Tiziano Vecelli) (Italian, 1485 or 1488/9-1576). St. Longinus. *Oil on canvas. *85.255.1. Milan, Italy. 13 Mar. '84.* (IFARreports, *May/Jun. '85, vol.6, no.4, p.14, no.564.)*



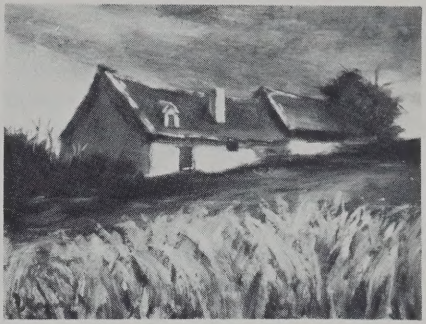
8. Jacopo Tintoretto (Italian, 1518/9-94). Tarquin and Lucretia, *c. 1570. Oil. 150 x 125 cm. 6 cm.-wide strip missing from edge of canvas. *85.150. Zurich, Switzerland. 21 Jun. '84.* (IFARreports, *Mar. '85, vol.6, no.2, p.13, no.228.)*



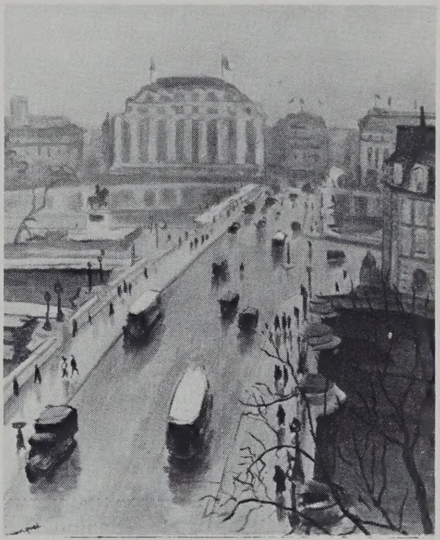
9. Peter Paul Rubens (Flemish, 1577-1640). Orpheus and Eurydice, *c. 1636. Oil on panel. 27.6 x 32.3 cm. Inv. no. R. 27. *85.140. Zurich, Switzerland. 10 Jan. '85.* (IFARreports, *Mar. '85, vol.6, no.2, p.12, no.218.)*



10. Maurice Utrillo (French, 1883-1955). Montmartre with Sacré-Coeur and the Church of St. Pierre, *1941. Oil on canvas. 46 x 55.5 cm. Signed and dated in l/r. *85.232.1. Paris, France. 17 Sep. '84.* (IFARreports, *Apr. '85, vol.6, no.3, p.11, no.429.)*



11. Maurice de Vlaminck (French, 1876-1958). Country House. *Oil on canvas. 30.5 x 40.6 cm. Signed in l/l. *83.521.13. Cumberland, Ont. 12 Oct. '83.* (Stolen Art Alert, *Jan./Feb. '84, vol.5, no.1, p.15, no.57.)*



12. Albert Marquet (French, 1875-1947). Le Pont Neuf. *Oil on canvas. 55 x 46 cm. Signed in l/l. Owner Sought. The painting was found by French police in a Paris gallery, and is thought to have been stolen.* (IFARreports, *Jul. '85, vol.6, no.5, p.4.)*

Settlement in Sotheby's Judaica Suit

A lawsuit brought by the Attorney General of New York State against Sotheby's, over the ownership of a group of Hebrew books and manuscripts, was settled out-of-court in August 1985 (see *Stolen Art Alert,* Oct. '84, vol.5, no.8, pp.2,4). The suit, filed in June 1984, referred to 59 Hebrew books and manuscripts from the library of the Hochschule für die Wissenschaft des Judentums, smuggled out of Germany in 1940 and sold at Sotheby's June 27, 1984 auction. The Hochschule, a rabbinical seminary in Berlin, was destroyed by the Nazis in 1942.

Before the sale, questions were raised regarding the title of the works by State Attorney General Robert Abrams, but the auction was not stopped. Although Sotheby's was aware that title to the material was in question, it proceeded with the sale and maintained that it was unaware of the consignor's identity. It was later learned that Sotheby's had been dealing with the consignor, Dr. Alexander Guttmann, who smuggled the books out of Germany. Dr. Guttmann, professor emeritus of Hebrew Union College, Cincinnati, said in an affidavit that he had been asked by the Hochschule's board of governors to take the books with him when he left Germany. Mr. Abrams' suit maintained that Dr. Guttmann was given the works to safeguard for the seminary, and maintained that Sotheby's knew that Dr. Guttmann did not own the books. The *Maine Antique Digest,* (September 1985) reported that Sotheby's and Dr. and Mrs. Guttmann took out a million dollar insurance policy to pay any possible legal fees should a third party claim ownership.

In the settlement, Sotheby's, which was not charged with any wrongdoing, agreed to waive all commissions from the sale. Sotheby's agreed to recall 21 Hebrew manuscripts and the rarest of 33 books; the buyers will be reimbursed in full. The books and manuscripts will be redistributed to institutions where they will be made available to the public.

WW II Confiscated Art: Austria Sets up System for Return

The Austrian government released a list on December 2, 1985, of more than 8,000 works of art, books, coins, and medals that were confiscated by the Nazis during World War II. In addition, the Austrian government announced details of steps to be taken by rightful owners or their heirs for return of their works.

The property has been kept by the Austrian government since the war, and its existence was relatively unknown until the publication last year of an article by Andrew Decker in *ARTnews,* ("A Legacy of Shame: Nazi Art Loot in America," *ARTnews,* December 1984, Vol.83, no.10, pp.54-76).

Objects may be claimed until September 30, 1986, after which unclaimed objects will be sold and the proceeds distributed to organizations to aid Holocaust victims from Austria (*New York Times*, December 3, 1985, p.C21). People wishing to claim objects should write to the Austrian Federal Ministry for Finance, and include a description of the object and any relevant documents proving ownership. All claims will be screened by Austrian experts and, if a dispute arises, by the Austrian courts, the *New York Times* reported.

In the U.S., people may write the Austrian consulate at 31 East 69th Street, New York, N.Y. 10021, 212/737-6400; the address of the Austrian Federal Ministry for Finance is: Bundesministerium für Finanzen, Postfach 2000 (Mauerbach), A-1015 Vienna, Austria.

Owner Reports Art Missing from WW II

A New Jersey collector has repeatedly reported art work missing since World War II, but has been unable to locate two paintings, one by Ter Borch, *Doctor's Visit to a Home*, and another by Corot, *Landscape*. Numerous reports have been filed with embassies, the insurance company, and others, but the paintings have not been located. They were last seen in the family's home in Neuilly sur Seine, France. As the Germans advanced on Paris, the family fled their home, moving from town to town, finally stopping in Vichy, where they (being Swiss citizens) notified the Swiss consulate and furnished the consulate with a complete inventory of their property. The Swiss Legation in Paris put a sign stating "Swiss property" on the home in Neuilly-sur-Seine, but found it occupied by German officers. The Swiss began proceedings to have the Germans moved out of the house. An inventory taken after the Germans were moved out, indicated that most of the Oriental rugs, paintings, etc. had disappeared.

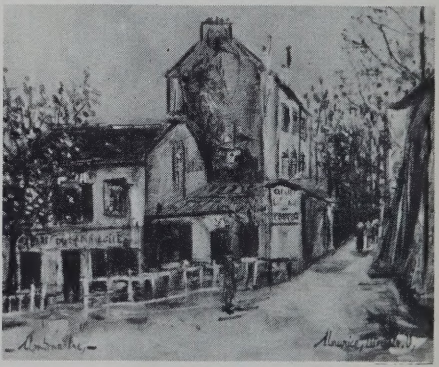
At the end of the war, the family made numerous efforts to locate the missing paintings, but the German government refused their claim for restitution, saying the family had not established proof that the paintings had been removed to Germany.

Unfortunately there are no photographs of the missing paintings, and inventory lists made before the war do not fully describe the paintings. The information, as follows, is the best available: Gerard Ter Borch, *Doctor's Visit to a Home*, the picture contains two to three people, including a woman in an orange satin dress, antique black ebony frame, and Camille Jean Baptiste Corot, *Landscape*, woodland scene with cows drinking at a stream, large vertical crack in the panel. Anyone with information on the whereabouts of these two paintings is asked to contact IFAR.

L.S.P.

Addendum—Utrillo Theft

IFAR reported the theft of a Maurice Utrillo painting, *Le Lapin Agile*, last July (*IFARreports*, Jul. '85, vol.6, no.5, p.13, no.748). A photograph was recently received and we are publishing it here.



Maurice Utrillo (French, 1883-1955). Le Lapin Agile, *1933-4. Oil on canvas. Approx. 38 x 46 cm. Signed in l/r. Inscribed: Cabaret du Lapin Agile à Montmartre. *85.349. Montreal, Que. 10 Feb. '85.*

Still Missing

A group of prints and Oriental art stolen from a private home in Washington, D.C. on October 22, 1979, are still missing and the owner has requested that IFAR republish the information, as follows (*Stolen Art Alert,* Mar. '80, vol.1, no.3, *80.45, nos.8, 34-6, 41, 91-3).

Fine Arts

GOTTLIEB, Adolph (American, 1903-73). *Black Ground,* 1972. Serigraph. 59.7 x 43.2 cm. Signed and dated. No. 8/150. Black background with characteristic "burst" printed above with pink and white colors. 80.45.3.

GOTTLIEB, Adolph (American, 1903-73). *Red and Green,* 1967. Serigraph. 50.8 x 76.2 cm. Signed in pencil: Adolph Gottlieb artist's proof. No. II/V. Red, green, and black on white paper. 80.45.4.

GRAHAM, John (English, 20th century). *Sea Hallucination,* 1942. Gouache on paper with gold paint. 55.9 x 111.2 cm. Signed: Graham XXXXII. Blue ground with shapes derived from French curves, white touches and gold paint. Palm tree and an eye near the center.

LIPTON, Seymour (American, b. 1903). *Study for "Empty Room" and Study for Unexecuted Sculpture.* Grease crayon on white bond paper. 27.9 x 21.6 cm. Signed. 80.45.2.

PIRANESI, Giovanni Battista (Italian, 1720-78). *View of Rome - Amphitheater of Vespasian with Onlookers.* Steel engraving on paper. 55.9 x 85.4 cm. Illegible sepia inscription in l/l. Slight crease in center, originally bound in a book. 80.45.5.

Oriental Art

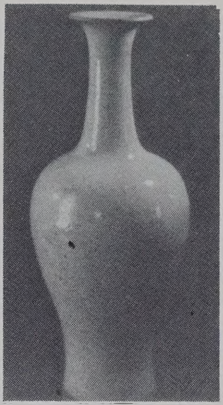
Chinese

Ch'ing Dynasty (1644-1912). *Vase,* 19th c. Buff-colored porcelain. H. 26.7 cm. Signed in three character version of K'ang Hsi mark. Ring of blue around base. Copy of a K'ang Hsi vase. *80.45.7.

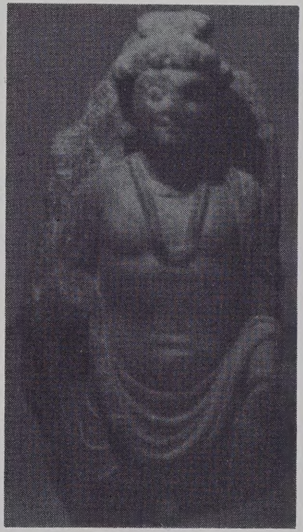
Indian

Gandhara. *Buddha Beneath the Bodhi Tree,* 2nd - 4th c. A.D. Gray schist. Approx. 15.2 x 12.7 x 5.1 cm. Relief fragment has tree rising at left and spreading its lush foliage toward the right to cover two figures seated on the ground. *80.45.8.

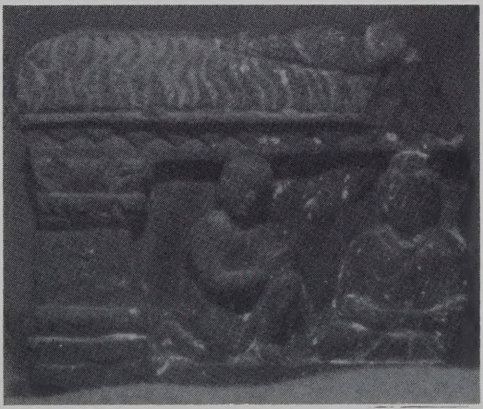
Gandhara. *Maitreya,* 2nd - 4th c. A.D. Gray schist. 21.6 x 8.9 x 5.1 cm. *80.45.6.



Ch'ing Dynasty, Copy of a K'ang Hsi Vase, *still missing*



Gandhara, Maitreya, *still missing*



Gandhara, Buddha Beneath the Bodhi Tree, *still missing*

Pre-Columbian Theft in Mexico

At press time, reports were received of a theft from the National Museum of Anthropology and History in Mexico City. During the night of December 24/5, 1985, 140 objects of gold, jade, obsidian, and turquoise were stolen. The theft of objects from the Mayan, Aztec, Mixtec, and Zapotec cultures was discovered Christmas morning when the guards changed duty. The theft included some of Mexico's most treasured pre-Columbian artifacts. Museum officials said the museum had no electronic alarm system, and that their nighttime security consisted of eight guards who patrolled three floors of the museum. Every two hours a guard was supposed to pass through every area of the museum. Removal of the objects from their cases was relatively easy since the cases were not locked and were not alarmed.

One of the most important pieces stolen is an Aztec monkey jar of obsidian. Other pieces stolen in the theft are as follows: gold objects from the museum's Oaxaca Room, including Zapotec and Mixtec artifacts; gold ornaments from Tomb No. 7 in Oaxaca, the only such pieces from a dated tomb; a Zapotec mask of the bat god, of green stones and seashell mosaic, also from the Oaxaca tomb; artifacts from a Palenque tomb; and offerings from the sacred well in Chichén-Itzá, including objects made of the gold and jade. IFAR hopes to provide a complete list of the stolen objects in our next issue.

Reynolds Portrait Destroyed

Fire destroyed a painting at the Huntington Art Gallery in San Marino, California in October 1985. The *Los Angeles Times* reported that smoldering flames in an elevator shaft, caused by an overheated elevator door motor, suddenly burst into the main gallery area, scorching furniture and destroying a painting by Sir Joshua Reynolds, *Portrait of Mrs. Edwin Lascelles,* c. 1777 (October 21, 1985). Firefighters were reportedly on the scene within ten minutes of the museum's alarm.

Recent IFAR Recoveries

London, Recovery of 20th-Century Paintings

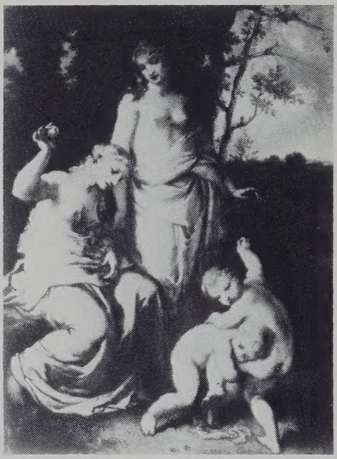
Three paintings, by Paul Klee, Max Ernst, and Victor Brauner, stolen from a Rome gallery in January 1984, were recovered last March in London, *(IFARreports,* Jan./Feb. '85, vol.6, no.1, p.15, no.51, p.18, nos.75, 79*85.62.1-3). After reading IFAR's publication, an alert employee of Sotheby's, N.Y., identified paintings, due to be auctioned in the March 27, 1985 sale at Sotheby's London, as those listed in the *Stolen Art Alert.* IFAR notified Interpol, Washington, and through their Interpol offices Scotland Yard was notified.

The paintings were stolen January 23, 1984, from an art gallery in Rome. After Sotheby's London was notified of the theft, the insurance company, which had already reimbursed the Rome gallery for the paintings, became involved. An agreement was reached whereby the paintings were sold, as scheduled in the March 27 sale and the underwriters, who were effectively the rightful owners of the paintings at the time, benefited from the sale. The London dealer, who consigned the paintings to Sotheby's, was an innocent party in the matter and the individual who sold him the paintings cannot be found. No one has been arrested in connection with the theft.

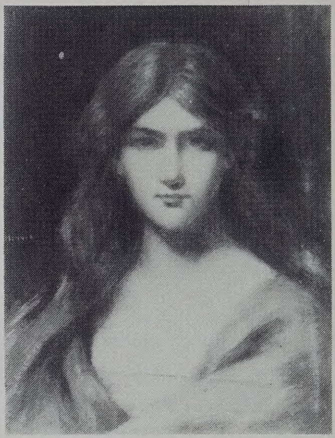
Los Angeles, 19th-Century Paintings Recovered

Four paintings, recovered by police in Los Angeles, were found in a home not far from where they had originally been stolen. Following a narcotics raid, police found four paintings and two sculptures secreted in a closet. Sergeant Bob Sobel told IFAR that, suspecting the art was stolen, he sent out an all points bulletin to police stations around the country on November 18. After receiving the bulletin, the Suffolk County, N.Y. Police Department called IFAR to ask if there were any theft records for the art work seized in the raid. IFAR's records confirmed that the art was stolen and that two of the paintings belonged to the Armand du Vannes Gallery, West Hollywood, *Portrait of a Girl in Red,* by Jean Jacques Henner, and *Mythological Figures,* by Narcisse Virgile Diaz de la Peña *(Stolen Art Alert,* Mar./Apr. '83 , vol.4, no.2, p.12, nos.198, 200, *82.524.2 & 4). These two paintings were stolen from the gallery in May 1982 along with several other paintings (see descriptions and photos below).

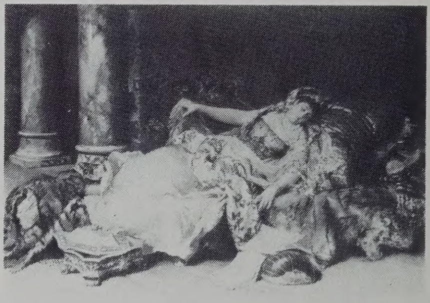
IFAR contacted Jerome Adamson of the Armand du Vannes Gallery, who after visiting the police station, recognized a third painting, Leonard Defrance, *Temptation of St. Anthony,* also stolen from his gallery. All three paintings were estimated to have been worth a total of $37,000 at the time of the theft. Still missing from the 1982 theft is a painting by Cesare-Auguste Detti, *Odalisque;* an Alphaeus P. Cole, oil painting, *Mother and Child;* and a Karoly Julop sculpture, *Two Theatrical Figures.*



Narcisse Virgile Diaz de la Peña, Mythological Figures, *recovered in Los Angeles*



Jean Jacques Henner, Portrait of a Girl in Red, *recovered in Los Angeles*



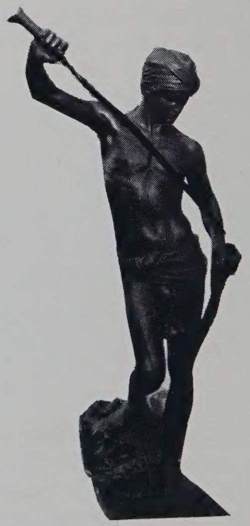
Cesare-Auguste Detti, Odalisque, *still missing from a West Hollywood gallery.*

Mr. Adamson recognized a fourth painting seized in the narcotics raid, and told police it belonged to another Los Angeles area gallery. The painting, *Ocean Breakers,* by Léon Kroll, stolen on June 21, 1982, was identified and returned to its owner (this issue, no.1106).

Sgt. Sobel told IFAR that four Iranian nationals, who illegally entered the U.S., were arrested on drug charges. After obtaining a narcotics search warrant, police searched three homes and one art gallery, the International Gallery of Antiques, Beverly Hills, and found quantities of opium, cocaine, and marijuana. Sgt. Sobel said the works of art were recovered from the home of Faramarz Shamoeil, 24, who was charged with receiving stolen property. The owner of the International Gallery of Antiques is the brother-in-law of Mr. Shamoeil.

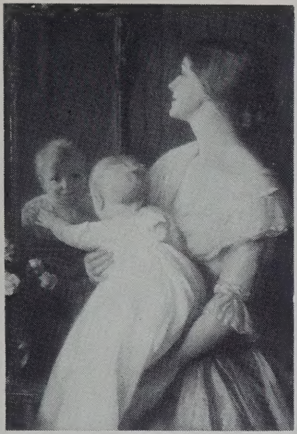
While the investigation continues, police are anxious to find the owner or owners of two sculptures also recovered from Mr. Shamoeil's home: Antonin Mercié, *David with the Head of Goliath,* bronze, H. 71.7 cm.; and Louis-Ernest Barrias, *Nude Female,* bronze, H. 73.7 cm.

L.S.P.

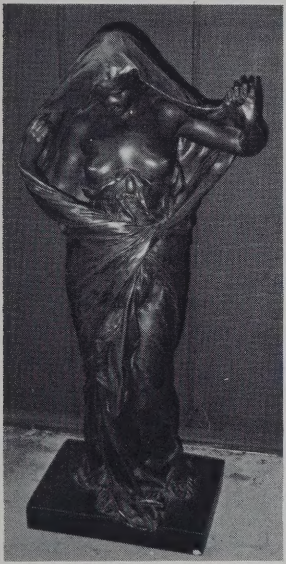


Antonin Mercié, and founder Ferdinand Barbedienne, David with the Head of Goliath, *bronze, H. 71.1 cm., owner sought*

Other Recoveries



Alphaeus P. Cole, Mother and Child, *oil on canvas, 96.5 x 71.1 cm., still missing from a West Hollywood gallery*



Louis-Ernst Barrias, Nude Female, *bronze, H. 73.7 cm., owner sought*

New York, A Miró Painting and a Remington Gouache

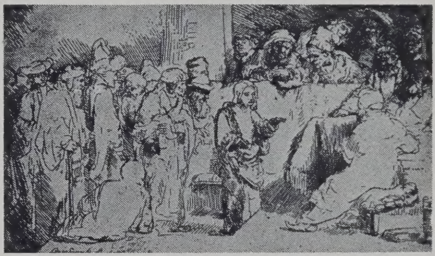
Two paintings stolen in separate thefts, allegedly by a nurse's aide, Bridget Hickey, 56, of Manhattan, were recovered by Detective Thomas Moscardini in November 1985. One of the paintings, *Seated Woman,* by Joan Miró, was taken from the apartment of James Johnson Sweeney, 85, former director of the Guggenheim Museum. The painting, worth approximately $500,000, was reported missing by Mr. Sweeney on November 7 (this issue no. 1205). Det. Moscardini told IFAR that Ms. Hickey brought the painting to the Peter Findlay Gallery for an appraisal. The gallery owner arranged for Ms. Hickey to return and then called Det. Moscardini, who specializes in art investigations. Det. Moscardini arrested Bridget Hickey, who had worked part-time as a nurse's aide for Mr. Sweeney.

After the Miŕo recovery was reported in the *New York Times,* another New York collector called Det. Moscardini to say that a Remington gouache, *Mountain Man,* had recently been stolen and that she had also employed Ms. Hickey (this issue no. 1094). Not knowing the whereabouts of the Remington, Det. Moscardini called IFAR. IFAR directed Det. Moscardini to the gallery which had purchased the Remington from Ms. Hickey. Although IFAR had not received a report of the theft, it had an inquiry on file from the gallery owner who had purchased it. Fortunately the gallery had not sold the picture and voluntarily turned it over to Det. Moscardini upon learning it was stolen. The gallery had paid Ms. Hickey $4,000 for the gouache, but Det. Moscardini estimated that it was worth $10,000. Det. Moscardini told IFAR that Ms. Hickey would be charged with two counts of criminal possession of stolen property.

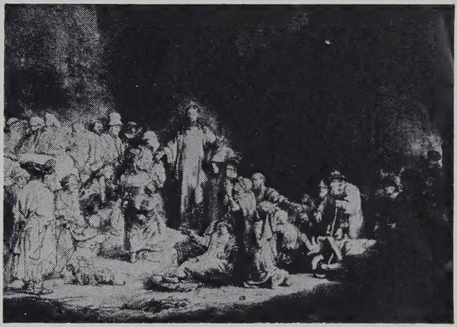
Lausanne, Two Rembrandt Prints

In October 1985, two Rembrandt etchings, stolen from the Musée de l'Elysée in August 1981, were returned to the museum by mail. At the time of the theft, the two etchings, *Christ Disputing with the Doctors: A Sketch,* and *The One Hundred Guilder Print,* were estimated to be worth 160,000 Swiss francs (*Stolen Art Alert,* Jan./Feb. '82, vol.3, no.1, p.10, nos.75-6, *81.344.1-2). Newspapers reported that the theft was carried out by a Swiss (German-speaking) who had replaced the original prints with photocopies, and the theft was not immediately discovered by museum officials. The theft is reminiscent of the *modus operandi* used by Dr. Thomas Cruz, who posed as a Rembrandt scholar, when he allegedly stole two Rembrandt etchings from the National Gallery of Canada, Ottawa, and three prints from the University of Syracuse. All five etchings were recovered in November 1983 (*Stolen Art Alert,* Nov. '83, vol.4, no.8, p.1, and *Stolen Art Alert,* Dec. '83, vol.4, no.9, pp.1-2).

L.S.P.



Rembrandt Harmensz van Rijn, Christ Disputing with the Doctors: A Sketch, *recovered in Lausanne*



Rembrandt Harmensz van Rijn, One Hundred Guilder Print, *recovered in Lausanne*

In Memoriam

IFAR Advisory Council Member
for fifteen years

SIR ELLIS K. WATERHOUSE
C.B.E., F.B.A.

1905-1985

art historian, museum director,
trusted advisor

Recoveries

Paintings

BRAUNER, Victor, *Birth of a Poet* (*IFARreports,* Jan./Feb. '85, vol.6, no.1, p.18, no.75, *85.62.2).
DIAZ de la Peña, Narcisse Virgile, *Mythological Figures* (*Stolen Art Alert,* Mar./Apr. '83, vol.4, no.2, p.12, no.198, *82.524.4).
ERNST, Max, *Birth of a Cloud* (*IFARreports,* Jan./Feb. '85, vol.6, no.1, p.15, no.51, *85.62.3).
HENNER, Jean Jacques, *Portrait of a Girl in Red,* (*Stolen Art Alert,* Mar./Apr. '83, vol. 4, no.2, p.12, no.200, *82.524.2).
KLEE, Paul, *Classification of Passions*, (*IFARreports,* Jan./Feb. '85, vol.6, no.1, p.18, no.79, *85.62.1).

Prints and Drawings

JACKSON, Alexander Young, *Indian Shacks, Kitwanga* (*IFARreports,* Jul. '85, vol.6, no.5, p.15, no.770, *85.313).
REMBRANDT Harmensz van Rijn, *Christ Disputing with the Doctors, A Sketch* (*Stolen Art Alert,* Jan./Feb. '82, vol.3, no.1, p.10, no.75, *81.344.2).
____________, *One Hundred Guilder Print* (*Stolen Art Alert,* Jan./Feb. '82, vol.3, no.1, p.10, no.76, *81.344.1).

Sculpture

JACKSON, Harry Andrew, *Flag Bearer* (*IFARreports,* Jul. '85, vol.6, no.5, p.16, no.786, *85.322).

Decorative Arts

Liturgical Objects

EMBRIACCI, Studio of, *Casket* (*Stolen Art Alert,* Oct. '84, vol.5, no.8, p.14, no. 1858, *84.380).

Antiquities

Roman

Florence Zeus, Roman copy of 5th c. B.C. Greek original (*Stolen Art Alert,* Jun. '84, vol.5, no.5, p.24, no.946, *84.220).

Miscellaneous

Arms and Armor

Curved Arabian Sword and Scabbard (*IFARreports,* May/Jun. '85, vol.6, no.4, p.28, no.686, *85.268.2).
Straight Arabian Sword and Scabbard (*IFARreports,* May/Jun. '85, vol.6, no.4, p.28. no.687, *85.268.1).

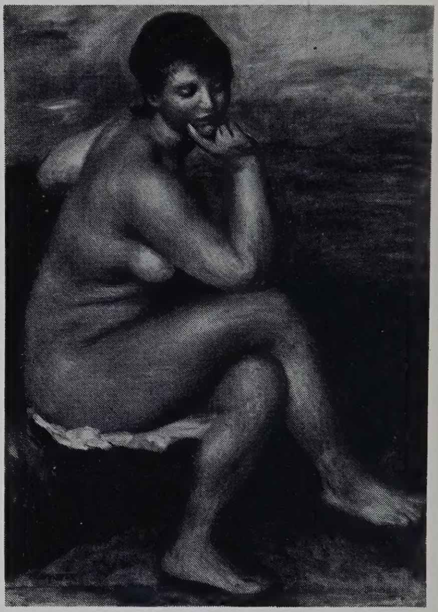
Paris, France

Musée Marmottan

On October 27, at 10:15 a.m., five gunmen walked into the Musée Marmottan, held nine unarmed museum guards and forty visitors at gunpoint and within five minutes removed nine paintings. A car, double-parked outside the museum, waited for the men. Nothing has been heard since. The stolen paintings, estimated to be worth $12.5 to 20 million, include five works by Monet, two by Renior, one by Berthe Morisot, and one by Narusë (nos. 1161-69). The most famous one stolen is Monet's *Impression, soleil levant,* for which the Impressionist movement was named.

The news received world-wide coverage, probably because of the audacious nature of the theft, and many compared it to bank robberies, or hostage-taking, but this time involving national art treasures rather than people. Closer examination will reveal that it was certainly not the "theft of the century," as some French officials described it, and that the thieves may not have been as professional as some first thought. Six other Impressionist paintings, considered to be more important than those stolen, had been sent to New York for exhibition shortly before the theft.

Numerous newspaper and magazine articles discussed possible motives for the theft. The most popular notion, but probably the most unlikely, was a theft for hire, or a special-order theft, commissioned by a private collector who would keep the paintings in his private gallery. There are very few, if any, examples of this type of theft. Blackmail was also suggested as a possible motive. Thieves may attempt to blackmail a museum or insurance company, but there is no evidence of large ransoms being paid by museums or insurance companies. The paintings in the Marmottan collection, like other museums, were not insured. Insurance rates are so high that many museums prefer to spend their money on improving security. The Marmottan insured paintings only when they left the museum for loan exhibitions. A political motive, such as using the paintings in negotiations to free prisoners, or seeking ransom from the French government for a political cause, seems to be a more likely explanation given the brash nature of the theft. In anticipation of this possibility, the French government announced that it would not yield to demands for return of the paintings.


Pierre August Renoir, Baigneuse, *no.1168*

Most experts believe it would be impossible to sell the paintings on the open market, but many important works of art have vanished without a trace, presumably sold on the black market. In the last decade, there has been a decline in thefts of important works from major museums, probably because the thieves have been unable to sell such "hot" art even on the black market. However, there has been a rise in theft of lesser important works of art, thefts which are not front page news like the Marmottan heist. There is, however, apparently a limit to how long a thief will hold onto stolen art. Leonardo da Vinci's *Mona Lisa,* stolen in 1911, was returned in 1913. More recently, paintings stolen in the January 1981 theft from the Musée des Jacobins, Morlaix, France were returned in July 1985. Apparently unable to sell the stolen art the thieves called the museum anonymously, leading authorities to a locker where fifteen paintings were recovered.

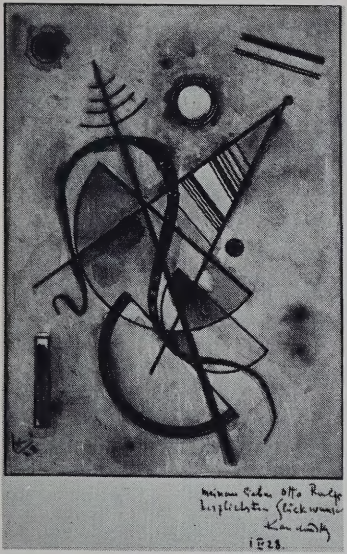
The Marmottan theft is reminiscent of a theft on September 4, 1972, from the Montreal Museum of Fine Arts, Quebec, where masked men with sawed-off shotguns entered the museum, bound and gagged the guards and removed eighteen paintings. Only one painting has been recovered (Jan Brueghel, *Landscape with Wagons and Cattle).* The rest of the paintings are still missing, including the following: Jan Brueghel, *Landscape with Buildings and Wagon,* Thomas Gainsborough, *Portrait of Sir Robert Fletcher,* Eugène Delacroix, *Lion and Lioness in a Cave,* Gustave Courbet, *Landscape with Rocks and Stream,* Rembrandt, *Landscape with Cottages,* and Camille Corot, *Young Girl Leaning on Her Left Elbow.*

A Paris Gallery

Several prints were stolen in an armed robbery from an art gallery on July 6, 1985. At the request of the insurers, Tyler & Co., we are publishing works by Avigdor Arikha stolen in the robbery (nos. 1235-47). Anyone with knowledge of the whereabouts of these prints, is asked to contact IFAR or Tyler & Co., (Paris) S.A., 12 rue de la Paix, Paris, telephone 261.63.31.

Wroclaw, Poland

Lucas Cranach's *Breslau Madonna,* missing from the cathedral museum since 1947, has recently been reported missing by Interpol and placed on their "12 Most Wanted List" (no.1176, and Interpol list this issue).



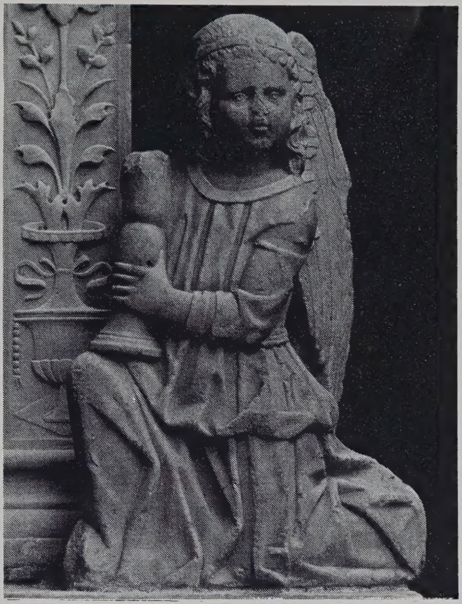
Wassily Kandinsky, Composition, *no.1203*

Warsaw, Poland

A Kandinsky watercolor, *Composition,* 1928, with an inscription to Otto Ralfs, was stolen from the National Museum in June 1984 (no.1203). The museum recently reported the theft to IFAR, however, IFAR has learned that the watercolor was sold at a London auction in December 1984. The museum has been notified, but has not yet indicated whether it will seek the return of its Kandinsky.

Munich, West Germany

Police in Germany have reported the theft of a *Head of Diadumenion,* Roman, c. 220 A.D., from the Städtische Galerie im Lenbachhaus (no.1335). A private individual is offering a reward for information leading to recovery of the marble head.



Pietro Lombardo, Style of, Angel*, no.1268*

London, England

Bluett & Sons Ltd. have announced the July 1985 theft of an early Chinese jade pommel (no. 1349). The stone is caramel in color and carved in low relief with dragons and panels of "C" scrolls.

The Victoria and Albert Museum recently reported the theft of a Renaissance marble angel, in the style of Pietro Lombardo (no. 1268).

A Japanese vase, stolen from an apartment in London, may provide an important clue to the murder of an 86-year-old deaf and blind woman (no.1355). The *Antiques Trade Gazette* reported that police believe the vase was taken by the killer or killers from the dead woman's apartment.

Vienna, Austria

In 1981 IFAR published the description of a Gustav Klimt painting, *Schloss Kammer am Attersee II,* which was the subject of a title claim *(Stolen Art Alert,* May '81, vol.2, no.3, p.16). Michael S. Gruen, a New York attorney, brought suit against his stepmother, Kemija Gruen, from whom he sought to recover the Klimt painting, given to him in 1963 by his father. A judgment has declared that Mr. Gruen is the owner of the painting. The painting has not been returned to Mr. Gruen, and he has requested that IFAR publicize its disappearance (no. 1113).

Richmond, Virginia

Two glass vessels, acquired at a recent Christie's sale in Geneva, were stolen after they arrived at Byrd Airport in Richmond (nos. 1291-2). The pieces stolen are as follows: a "Graal" bowl, 1917, by Simon Gate for Orrefors Glassworks, Sweden, and a Waterlily vase, by Betzy Ahlström for Reijmyre Glasbruk, Sweden.

Wilmington, Delaware

An 18th-century Queen Anne mirror has been reported missing from David Stockwell, Inc., a Wilmington art dealer (no. 1286). The mirror was consigned to Claire Eatz (see story on Mrs. Eatz in this issue) on October 21, 1978. On that day, two mirrors were consigned to Mrs. Eatz, one valued at $3,500, and another valued at $4,500, in addition to a painting by Severin Roesen. The art was consigned to Mrs. Eatz for a period of two weeks, but she did not return them within that period. The dealer called Mrs. Eatz several times, and on February 8, 1979, she returned the painting and one mirror (valued at $3,500). She told the dealer that a helper had put the wrong mirror in her station wagon and that she would return the Queen Anne mirror in the spring. After repeated phone calls and letters from David Stockwell, Inc., Mrs. Eatz responded in a letter dated June 25, 1979, saying that the mirror had been stolen from her home. One final letter from Mrs. Eatz to the dealer's lawyer indicated that her insurance did not cover the loss of the mirror and that she was no longer in business.

Annapolis, Maryland

A watercolor by Charles-Fernand de Condamy, *Deer Hunt,* was sold to a man using the name of Willie J. Malone on July 24, 1985 (no.1151). Mr. Malone wrote checks on a terminated bank account from the old Stone Bank, Providence, Rhode Island. The dealer reporting the loss of the de Condamy picture reported that bad checks were used to obtain art and antiques from at least four dealers in Annapolis. Purchases ranged from $200-2,000. A description of Mr. Malone is as follows: white male, dark complexion, 5'6" tall, 140 pounds, and he was seen with a white male companion, driving a yellow van, with a temporary Rhode Island license plate.

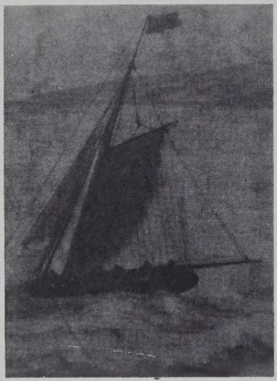
L.S.P.

Fine Arts

The stolen works listed in this publication are grouped under seven main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Islamic Art, Oriental Art, and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of that information.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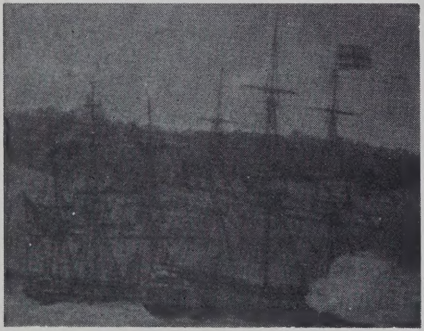

1086

Paintings, Pastels, Mixed Media Works, Watercolors

American, 18th Century

1085 CORNE, Michaele Felice (b. Italy 1752, d. U.S. 1832). Narragansett Bay Type Sloop. Watercolor on paper. 29.2 x 21.6 cm. *85.583.5. Farmington, Ct. Oct. '85.

1086 CORNE, Michaele Felice (b. Italy 1752, d. U.S. 1832). Two Warships in Battle, One Firing Salute. Watercolor on paper. 21.6 x 29.2 cm. *85.583.6. Farmington, Ct. Oct. '85.

1087 Unknown. Portrait of a Gentleman (Baldwin Family, Ct.), c. 1790. Oil on canvas. 76.2 x 50.8 cm. *85.578.2. Westheimer, Tx. 22 Sep. '85.

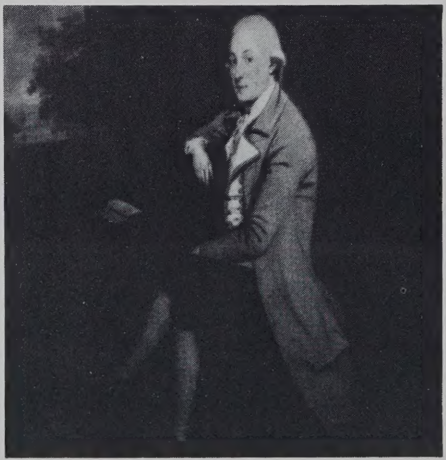
American, 19th Century

1088 DOLPH, John H. (1835-1903). Still Life. Oil on panel. 30.5 x 22.9 cm. Signed in l/l. *85.578.4. Westheimer, Tx. 22 Sep. '85.

1089 EAKINS, Thomas (1844-1916). Portrait of Helen Peterson Greene Dodge, 1904. Oil on canvas. 62.2 x 52.1 cm. Signed and dated in u/r. *85.583.1. Farmington, Ct. Oct. '85.

1090 GAY, Walter (1856-1937). Floral Still Life, 1870s. Oil on canvas. 24.1 x 40 cm. *85.578.5. Westheimer, Tx. 22 Sep. '85.

1091 GOODWIN, Richard la Barre (1840-1910). Peaches in a Hat. Oil on canvas. 40.6 x 61 cm. Signed in l/r. *85.578.6. Westheimer, Tx. 22 Sep.'85.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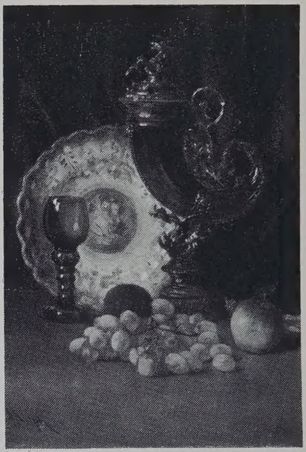
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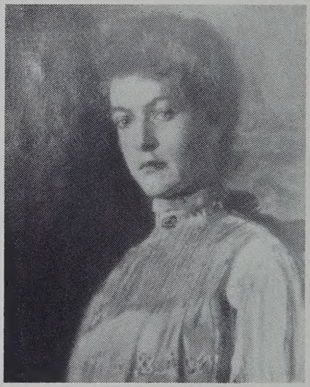
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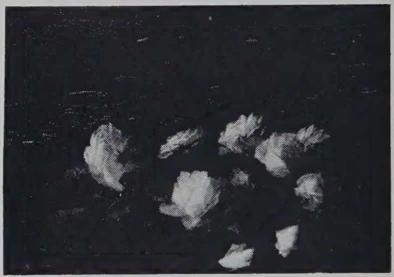
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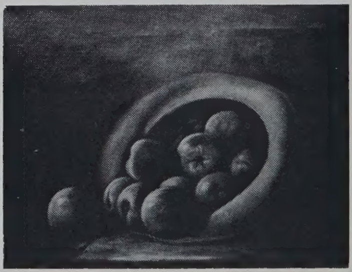
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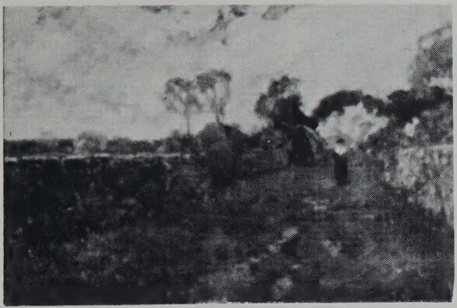

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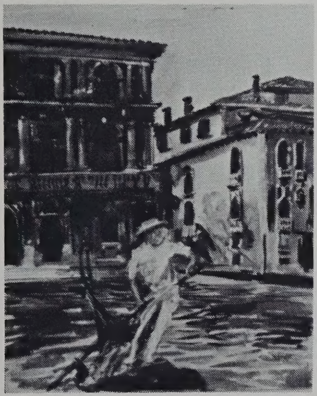

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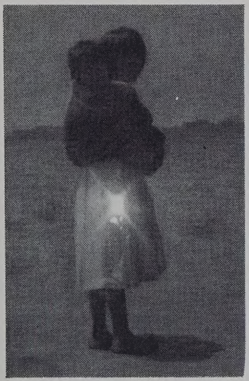

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1097

1092 GRUPPE, Charles Paul (1860-1940). Snow Scene. Oil on canvas. 50.8 x 61 cm. 85.578.8. Westheimer, Tx. 22 Sep. '85.

1093 HASSAM, Childe (1859-1935). Landscape with Figure. Oil on canvas. 25.4 x 34.3 cm. Signed in l/l. *85.461.3. Brighton, Ma. 14 Jul. '85. *Reward.*

1094 REMINGTON, Frederic (1861-1909). Mountain Man. Gouache. 25.4 x 35.6 cm. Black and white. *85.632. New York, N.Y. Sep. '85. *Recovered.*

1095 SARGENT, John Singer (1856-1925). Gondolier. Watercolor. 48.3 x 35.6 cm. Signed in l/l. *85.461.1. Brighton, Ma. 14 Jul. '85. *Reward.*

1096 SHARP, Joseph Henry (1859-1934). Indian Girl with Papoose, c. 1900-10. Pastel. 48.3 x 33 cm. Signed in l/l. *85.579. Cincinnati, Oh. 1 Sep. '85.

1097 SONNTAG or Sontag, William Louis the Elder (1822-1900). Fishing in the Adirondacks. Oil on canvas. 39.4 x 61 cm. *85.482.2. St. Louis, Mo. 23 Aug. '85.

1098 Unknown. Lifeboats in Stormy Seas. Oil on canvas. 48.3 x 64.8 cm. *85.578.1. Westheimer, Tx. 22 Sep. '85.

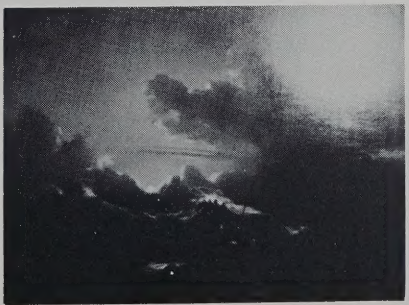
1099 WAUGH, Frederick Judd (1861-1940). Still Life Group. Oil on board. 76.2 x 101 cm. Signed in l/r. *85.584.11. Oklahoma City, Ok. 22 Aug. '83.

American, 20th Century

1100 AVERY, Milton (1893-1965). Woman and Child, 1949. Oil. 43.8 x 33.7 cm. Signed and dated in l/l. *85.583.3. Farmington, Ct. Oct. '85.

1101 BENEKER, Gerritt Albertus (1882-1934). A Drop Forger, 1924. Oil on canvas. 91.4 x 76.2 cm. Signed in l/r. *85.564. Location of theft unknown. 1982.

1102 BERNINGHAUS, Oscar Edmund (1874-1952). Kit Carson's Cabin. Oil on canvas. 40.6 x 50.8 cm. Signed in l/r: O.E. Berninghaus, Taos. *85.482.1. St. Louis, Mo. 23 Aug. '85.



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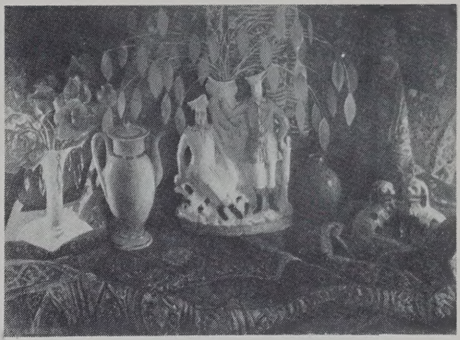

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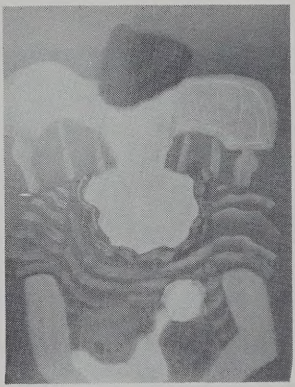

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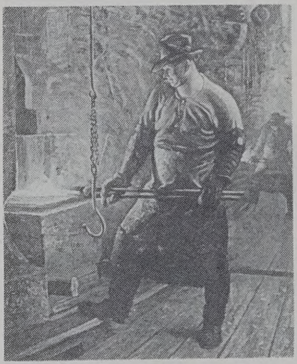

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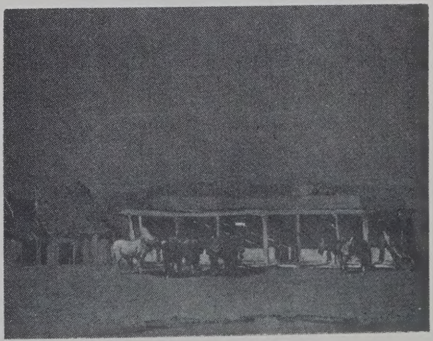

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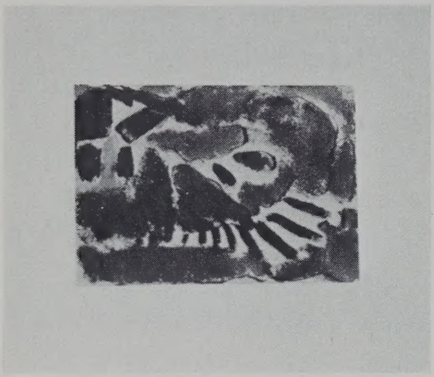
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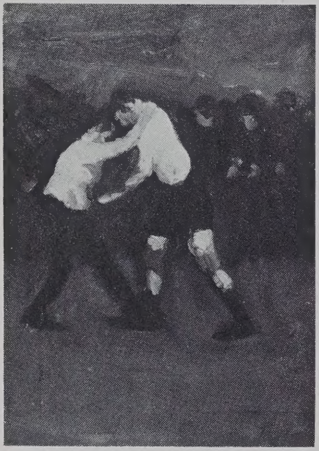
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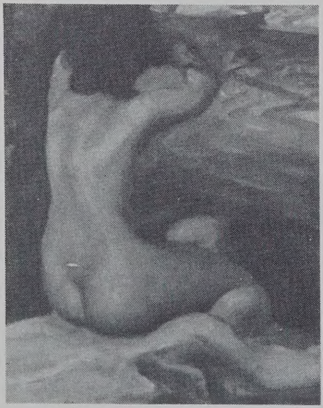
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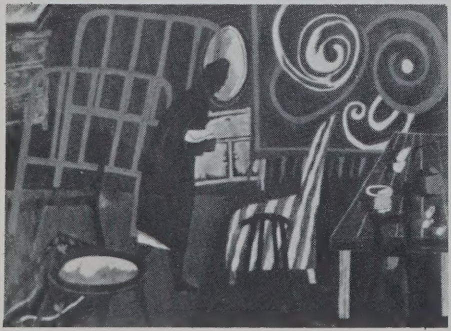
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1103 DOVE, Arthur Garfield (1880-1946). Colored Inn. Watercolor. 12.7 x 17.8 cm. Signed in l/center. *85.583.4. Farmington, Ct. Oct. '85.

1104 DU BOIS, Guy Pène (1884-1958). Wrestlers, Staten Island, c. 1906. Oil on panel. 32.4 x 21.9 cm. *85.592. New York, N.Y. 21 Nov. '85.

1105 GRUPPE, Emile A. (b. 1896). Nude. Oil on canvas. 30.5 x 25.4 cm. *85.546.2. Philadelphia, Pa. May '85.

1106 KROLL, Léon (1884-1974). Ocean Breakers. Oil on canvas. 76.2 x 63.5 cm. Signed. *85.633.1. Los Angeles, Ca. 21 Jan. '82. *Recovered.*

1107 LAWRENCE, Jacob (b. 1917). The Apartment, 1943. Gouache. 83.8 x 104.1 cm. Signed and dated in l/r. *85.583.2. Farmington, Ct. Oct. '85.

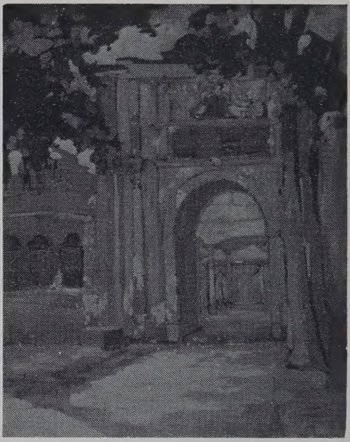
1108 PETERSON, Jane (1876-1965). Turkish Street Scene, c. 1924. Oil on canvas. 76.2 x 61 cm. Signed in l/r. *85.578.7. Westheimer, Tx. 22 Sep.'85.

1109 SPEIGHT, Francis (b. 1896). Holy Family Church, 1964. Oil on canvas. 76.2 x 101.6 cm. Signed and dated in l/r. *85.549. Greenville, N.C. Nov. '84.

1110 TOWNSLEY, Channel Pickering (1867-1938). Sunshine and Poppies, c. 1915. Oil on canvas. 63.5 x 76.2 cm. Signed in l/r. Label on verso: [Ex] Collection Los Angeles County Museum of Art. *85.483. San Francisco, Ca. 19 Jul. '85.

Argentinian, 19th Century

1111 Unknown. Seascape. Oil on canvas. 66 x 121 cm. *85.490.1. Buenos Aires, Argentina. 15 Feb. '85.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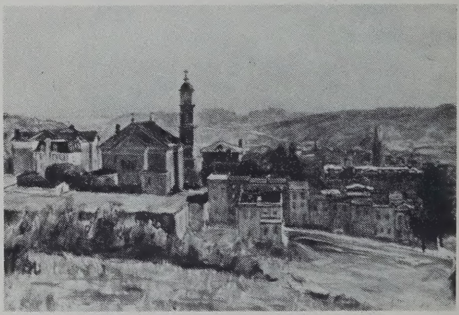
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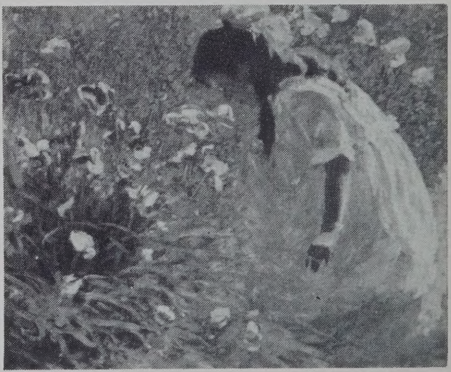
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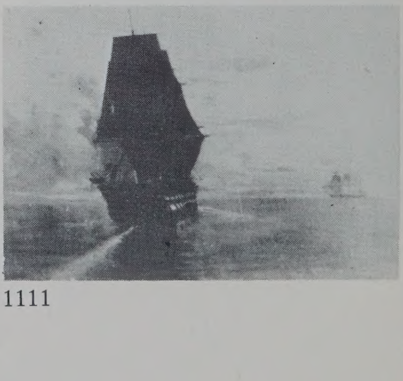
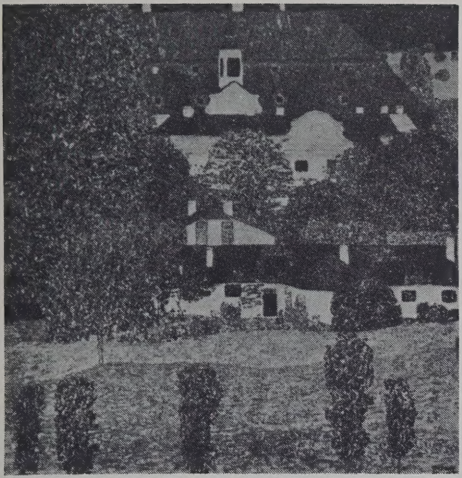

1111

Austrian, 19th Century

1112 BLAAS, Julius von. Horses in Landscape. Oil on canvas. 40 x 80 cm. *85.529.1. Vienna, Austria. Sep. '83.

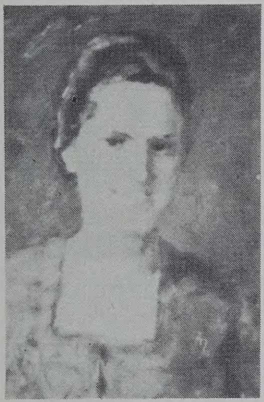
1113 KLIMT, Gustav (1862-1918). Schloss Kammer am Attersee II, c. 1910. Oil on canvas. 110 x 110 cm. Signed in l/r. *85.588. Vienna, Austria. Feb. '80.



1113

Austrian, 20th Century

1114 EINBERGER, Andreas (1878-1952). Portrait of a Woman. Oil on canvas. 60 x 50 cm. *85.531.5. Nassereith, Austria. 4 Apr. '85.



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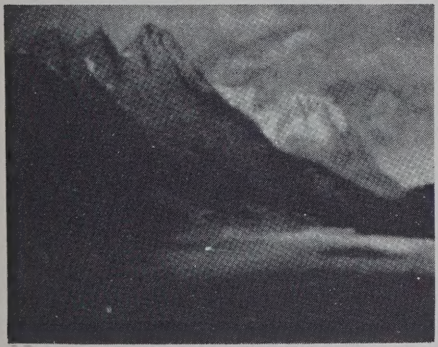
1115 SCHEIRING, Leopold (1884-1927). Mountain Lake with Mountain Chain. Oil on canvas. 78 x 101 cm. *85.531.9. Nassereith, Austria. 4 Apr. '85.



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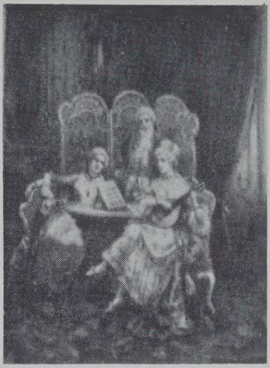
1116 SCHEIRING, Leopold (1884-1927). Mountain Peak. Oil on board. 70.5 x 100 cm. *85.531.11. Nassereith, Austria. 4 Apr. '85.

1117 SCHEIRING, Leopold (1884-1927). Ziller Valley. Oil on board. 48 x 59 cm. *85.531.10. Nassereith, Austria. 4 Apr. '85.

1118 SEDLACEK, Stephan. Music Salon, c. 1900. Oil on cardboard. 65 x 48 cm. Signed. *85.618.4. Schwarzau, Austria. 3 May '85.



1118

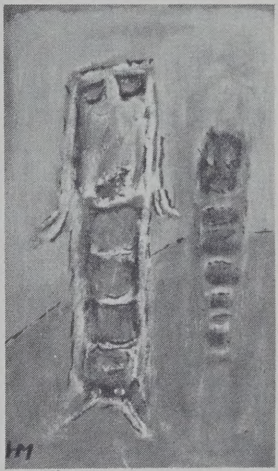
1119 TELFNER, Josef (b. 1874). South Tyrolean Landscape. Oil on board. 42.5 x 36 cm. *85.531.27. Nassereith, Austria. 4 Apr. '85.

Belgian, 19th Century

1120 VERBOECKHOVEN, Eugène Joseph (1798/9-1881). Changing Pastures, 1855. Oil on canvas. 61 x 86.4 cm. Signed and dated. *85.609.1. Skelmersdale, England. 15 Sep. '85.

Belgian, 20th Century

1121 MICHAUX, Henri (b. 1899). Untitled. Oil. 33 x 24 cm. Initialed in l/l. *85.598. Paris, France. 23 Mar. '85.



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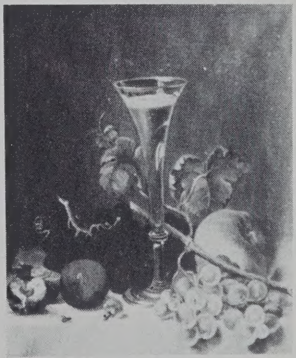
Canadian, 19th Century

1122 PEEL, Paul (1861-92). Still Life, c. 1877. Oil on canvas. 40 x 33 cm. *85.554. Rockcliffe Park, Ont. 1 Aug. '85.



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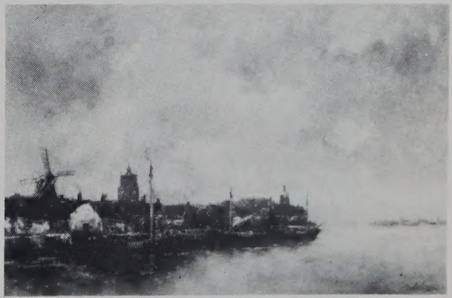
Dutch, 19th Century

1123 KOEKKOEK, Hermanus, called Jan van Couver (1836-1909). Fishing Boats at Port. Oil on canvas. 61 x 91.5 cm. Signed in l/r. *85.584.6. Oklahoma City, Ok. 22 Aug. '83.



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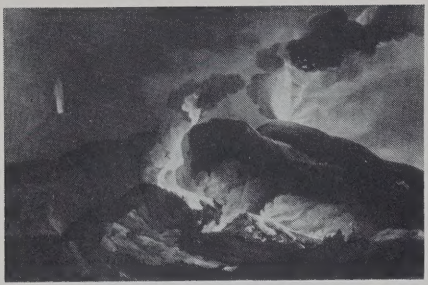
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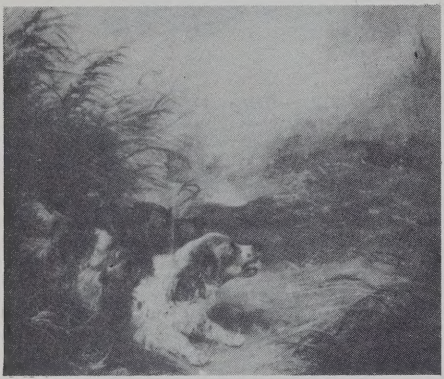
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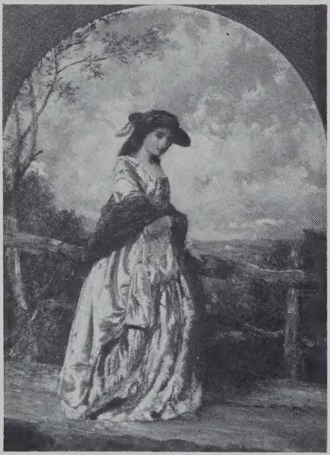
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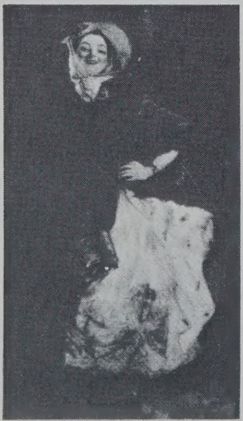
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English, 18th Century

1124 BARKER of Bath, Thomas (1769-1847). Wooded Landscape. Oil on canvas. 61 x 79.4 cm. Signed. Figures by a river. 85.584.1. Oklahoma City, Ok. 22 Aug. '83.

1125 RAEBURN, Sir Henry (1756-1823). Portrait of William Forbes. Oil. 73.7 x 62.2 cm. Prov.: Mrs. Stuart Forbes, London. 85.584.8. Oklahoma City, Ok. 22 Aug. '83.

1126 WRIGHT, Joseph of Derby, Follower of (1734-97). Volcanic Eruption, c. 1780. Oil on canvas. 44.5 x 62.2 cm. *85.563.3. London, England. 26 Jun. '85. *Reward.*

English, 19th Century

1127 ARMFIELD, George. Spaniels Putting up Mallard. Oil on metal. 17.8 x 21.6 cm. Signed. *85.610. London, England. 24 Jul. '85.

1128 COBBETT, Edward John (1815-99). A Walk in the Country, c. 1860. Oil on paper on panel. 62.2 x 47 cm. Signed in l/r. *85.578.3. Westheimer, Tx. 22 Sep. '85.

1129 HARDY, Frederick Daniel (1826-1911). Father, Father, 1875. Oil on board. 10.2 x 7.6 cm. Signed and dated. Little girl outside an inn. 85.466.2. London, England. 25 Jun. '85.

1130 FRITH, William Powell (1819-1909). Dolly Varden, 1902. Oil on canvas. 40.6 x 33 cm. Signed and dated. *85.608.2. London, England. 3 Oct. '85.

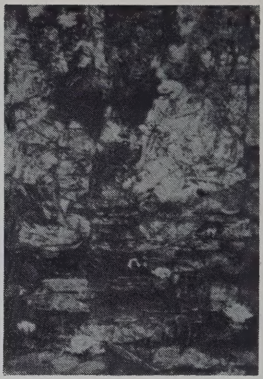
1131 HERRING, John Frederick Jr. (1815-1907). Watering the Horses. Oil on canvas. 73.7 x 61 cm. *85.609.2. Skelmersdale, England. 15 Sep. '85.

1132 HORNEL, Edward Atkinson (1864-1933). Untitled, 1905. Oil. 33.5 x 24 cm. *85.628. Wrexham, England. Sep. '85.

1133 KILBURNE, George Goodwin (1839-1924). Stable Scene. 10.8 x 17.8 cm. Signed. *85.626. London, England. Jul. '85.

1134 LANDSEER, Sir Edwin Henry (1802-73). Portrait of a Young Girl. Oil on panel. *85.573. London, England. Jul. '85.

1135 NICOL, Erskine (1825-1904). Renewal of the Lease Refused. Oil on canvas. 57.5 x 43.5 cm. *85.542. Glasgow, Scotland. May '85.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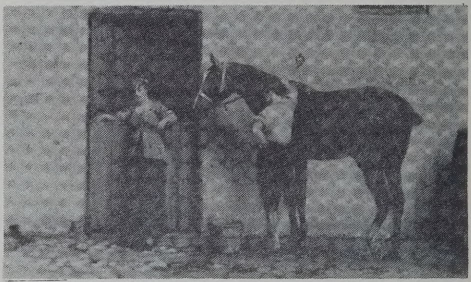
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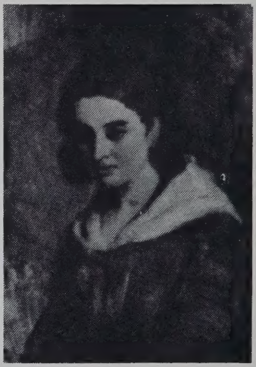
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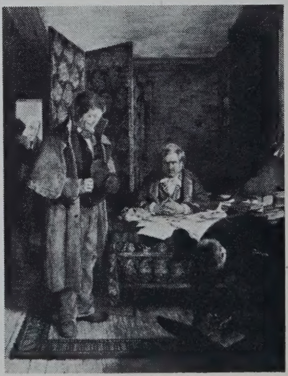
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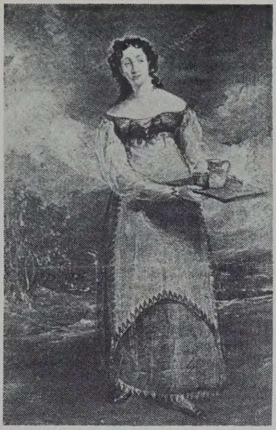
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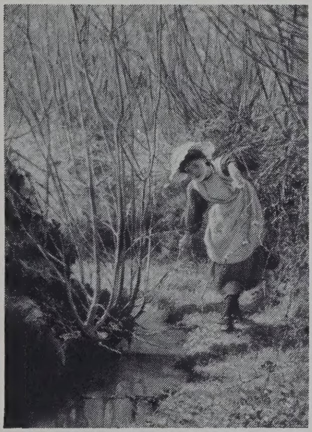
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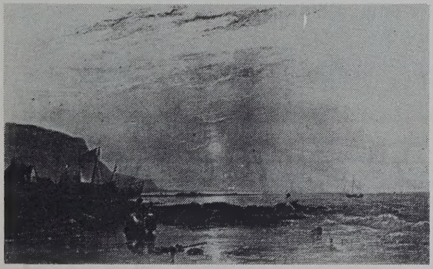
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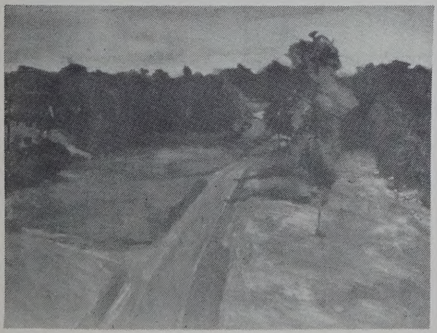
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1136 SHARP, Michael William (d. 1840). Miss Duncan as Juliana in 'The Honeymoon.' Oil. 38.1 x 25.4 cm. *85.552. London, England. 18 Sep. '85.

1137 SMITH, George (1829-1901). Welcome Home, 1858. Oil on panel. 33 x 36.8 cm. Signed and dated. Woman dressed in red crossing a bridge with a child. *85.608.1. London, England. 3 Oct. '85.

1138 TOPHAM, Frank William Warwick (1838-1929). Primrose Day, c. 1900. Oil on panel. 24.1 x 17.1 cm. Signed in l/r. *85.466.1. London, England. 25 Jun. '85.

1139 Unknown. Low Tide. Oil on canvas. *85.627. Stolen in transit between St. Catherines and Toronto, Ont. 1 Jun. '85.

1140 WILLIAMS. George A. Timber Team. Oil on canvas. 73.7 x 61 cm. *85.609.3. Skelmersdale, England. 15 Sep. '85.

English, 20th Century

1141 ANDREWS, Michael (b. 1928). Study of the Green: SAX ad 832. Oil on board. 27.9 x 35.6 cm. *85.569. London, England. Jul. '85.

1142 DAVIE, Alan (b. 1920). Cross for an Egg, 1965. Oil on canvas. 40.6 x 50.8 cm. *85.543. London, England. May '85.

1143 SPENCER, Sir Stanley (1891-1959). Study for Zacharias and Elizabeth. Gouache and oil on paper glued to board. 21.6 x 15.2 cm. *85.544. London, England. May '85.

Flemish, 16th Century

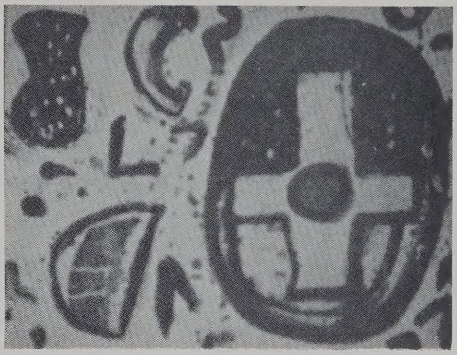
1144 BRUEGHEL, Pieter, Attributed to. Room in a Madhouse. Oil on panel. 45 x 60 cm. *85.490.12. Buenos Aires, Argentina. 15 Feb. '85.

Flemish, 17th Century

1145 RUBENS, Peter Paul, Circle of. Judgment of Paris, 1603. Oil on panel. 64.8 x 48.9 cm. Inscribed: H.V. Bael. 85.584.9. Oklahoma City, Ok. 22 Aug. '83.

Flemish, 18th Century

1146 DEFRANCE, Léonard (1735-1805). Temptation of St. Anthony. Oil. 82.524.6. West Hollywood, Ca. 25 May '82. *Recovered.*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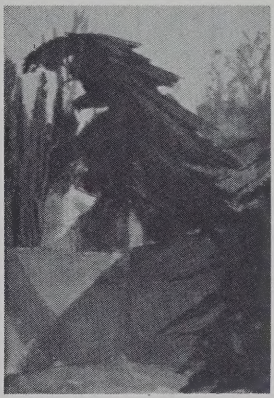
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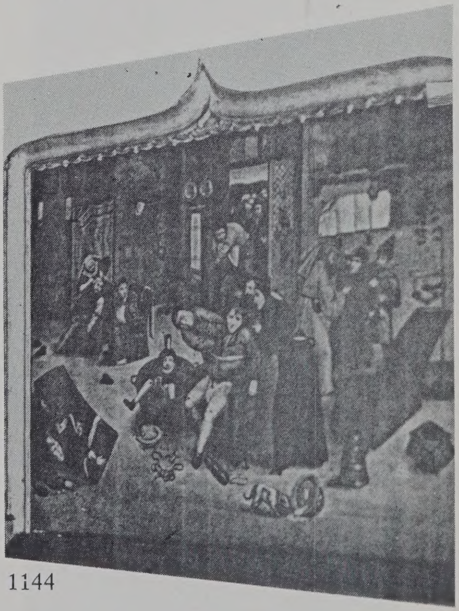
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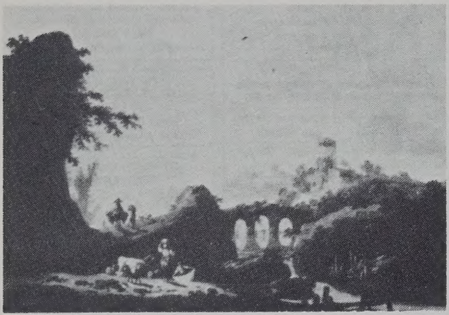
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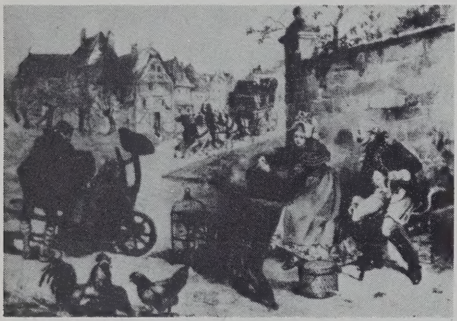
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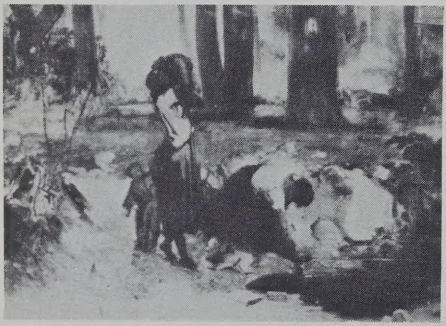
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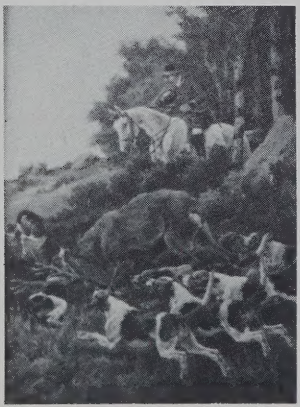

1151

French, 17th Century

1147 DESPORTES, Alexandre François (1661-1743). Two Monkeys on a Mountain. Oil on canvas. 74 x 68 cm. Initialed F.D. 85.617. Vienna, Austria. 24 Feb. '85.

French, 18th Century

1148 PILLEMENT, Jean (1728-1808). Landscape. Oil. *85.595. Rouen, France. 16 Sep. '85.

French, 19th Century

1149 BLIGNY, Albert (1849-1908). Waiting for the Stage Coach. Oil on canvas. 39 x 46 cm. *85.490.7. Buenos Aires, Argentina. 15 Feb. '85.

1150 BRETON, Jules-Adolphe-Aimé-Louis (1827-1906). Women Gathering Sticks. Oil on canvas. 50 x 65 cm. *85.490.10. Buenos Aires, Argentina. 15 Feb. '85.

1151 CONDAMY, Charles-Fernand de. Deer Hunt. Watercolor. 28.9 x 23.1 cm. Signed in l/r. *85.558. Annapolis, Md. 24 Jul. '85.

1152 DIAZ DE LA PEÑA, Narcisse Virgile (1807-76). Landscape. Pastel on canvas. 54 x 76.2 cm. Signed. 85.584.3. Oklahoma City, Ok. 22 Aug. '83.

1153 DUPRÉ, Jules (1811-89). Landscape. Oil on canvas. 23 x 41 cm. *85.490.8. Buenos Aires, Argentina. 15 Feb. '85.

1154 FANTIN-LATOUR, Henri (1836-1904). Peches et Prune, 1879. Oil on canvas. 21.5 x 27.5 cm. Signed and dated in u/l. *85.571. London, England. Jul. '85.

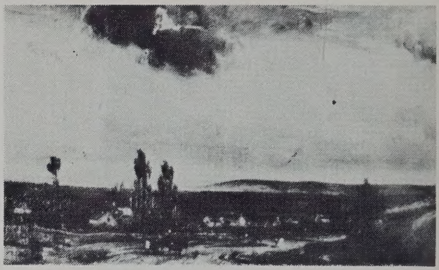
1155 GALLIEN-LALOUE, Eugène (1854-1941). French Landscape. Oil on canvas. 46 x 55 cm. Signed in l/l: E. Gagnoux. *85.584.5. Oklahoma City, Ok. 22 Aug. '83.

1156 GALLIEN-LALOUE, Eugène (1854-1941). Place de la Concorde. Gouache. 18.5 x 30.5 cm. *85.605. London, England. 1 Oct. '85.

1157 GUDIN, Jean Antoine Théodore (1802-80). Grenoble. Oil. 77 x 128 cm. *85.600.3. St. Bouize, France. 10 May '84.

1158 GUDIN, Jean Antoine Théodore (1802-80). Landscape. Oil. 74 x 110 cm. *85.600.2. St. Bouize, France. 10 May '84.

1159 LEFEBVRE, Jules-Joseph (1836-1911). Salome. 91.4 x 152.4 cm. *85.463. Ft. Lauderdale, Fl. 22 Apr. '85.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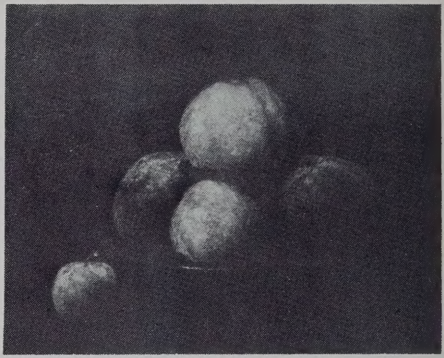
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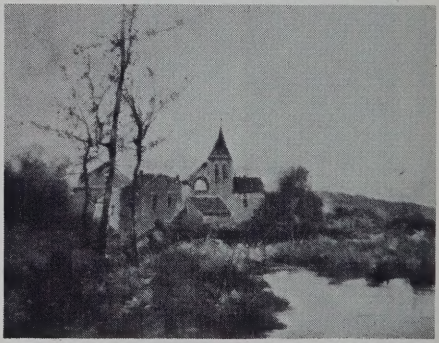
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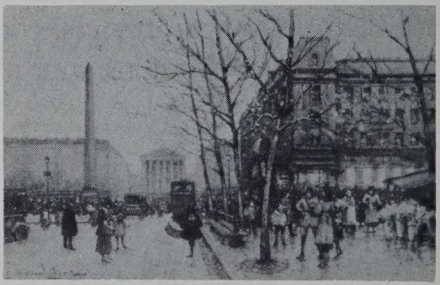
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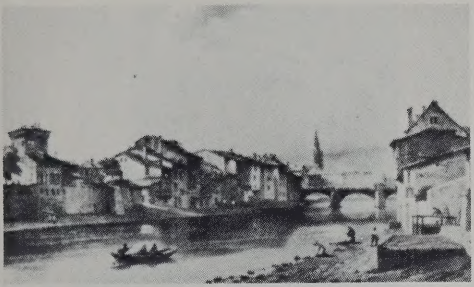

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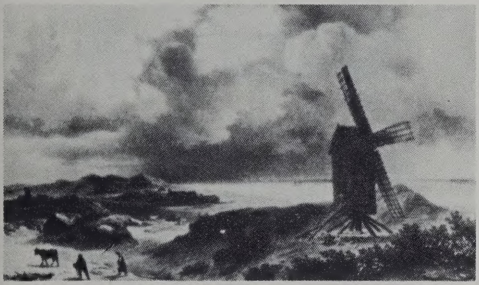

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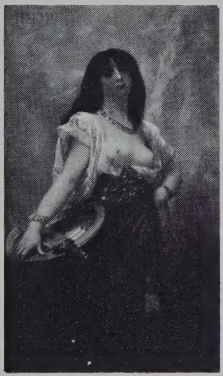

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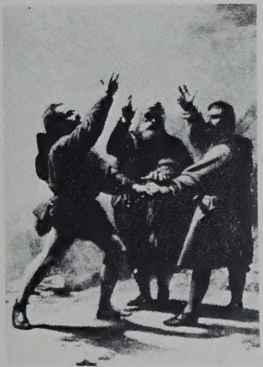


1160

1160 LUGARDON, Jean-Léonard (1801-84). Swiss Historical Scene. Oil on panel. 35 x 25 cm. *85.490.4. Buenos Aires, Argentina. 15 Feb. '85.

1161 MONET, Claude (1840-1926). Camille Monet et sa cousine sur la plage à Trouville. Oil on canvas. 38 x 46 cm. Signed in l/l. *85.585.5. Paris, France. 27 Oct. '85.

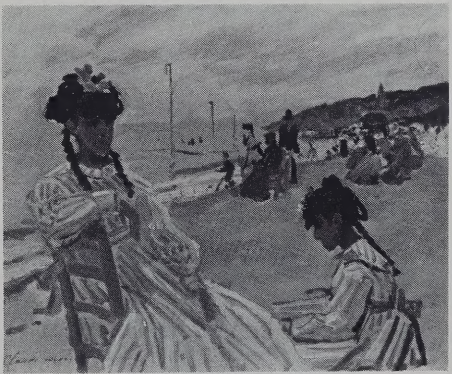
1162 MONET, Claude (1840-1926). Champs de tulipes en Hollande. Oil on canvas. 54 x 81 cm. Signed in l/l. *85.585.2. Paris, France. 27 Oct. '85.

1163 MONET, Claude (1840-1926). Impression, soleil levant, 1872. Oil on canvas. 48 x 63 cm. Signed and dated in l/l. *85.585.1. Paris, France. 27 Oct. '85.

1164 MONET, Claude (1840-1926). Portrait de Jean Monet, 1880. Oil on canvas. 47 x 38 cm. Signed and dated in l/r. *85.585.3. Paris, France. 27 Oct. '85.

1165 MONET, Claude (1840-1926). Portrait de Poly, pêcheur à Belle-Isle, 1886. Oil on canvas. 74 x 53 cm. Signed and dated in u/r: Claude Monet/Belle Isle 86. *85.585.4. Paris, France. 27 Oct. '85.

1166 MORISOT, Berthe Marie Pauline (1841-95). Femme à l'éventail. Oil on canvas. 62 x 52 cm. *85.585.8. Paris, France. 27 Oct. '85.



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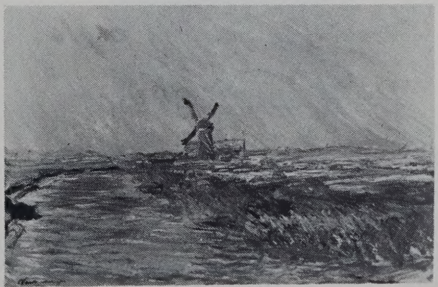

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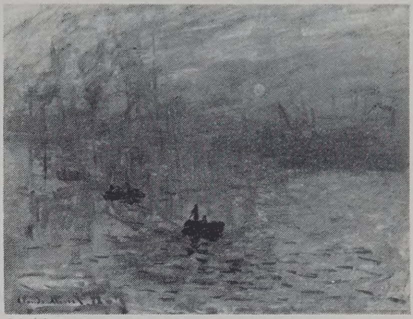

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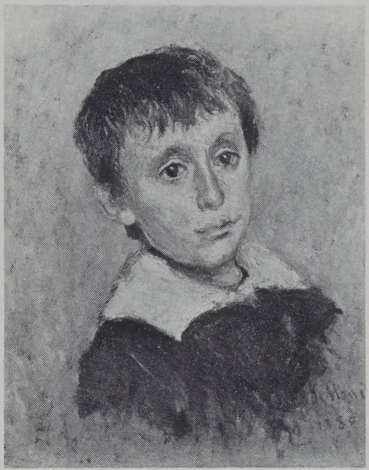

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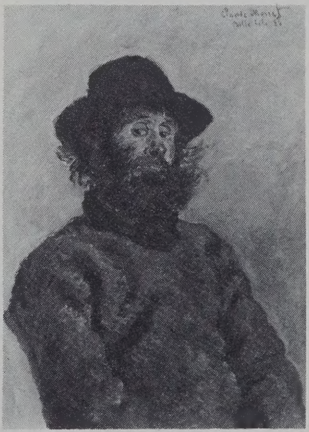

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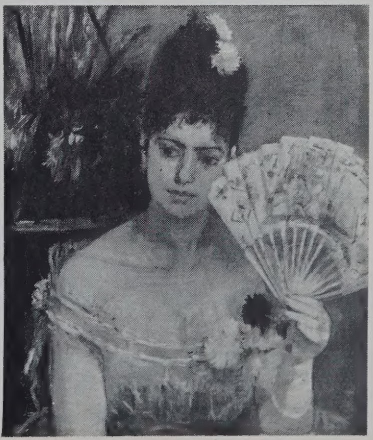

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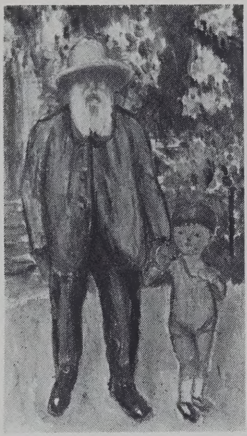

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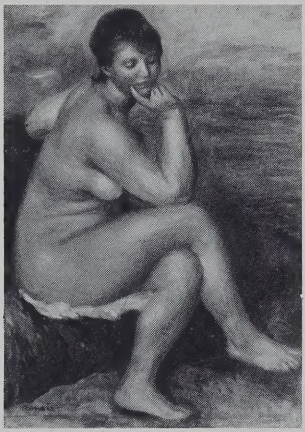

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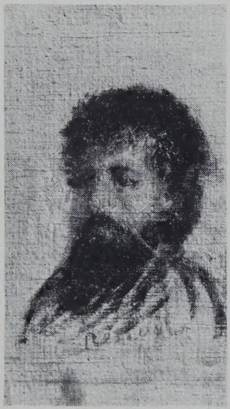

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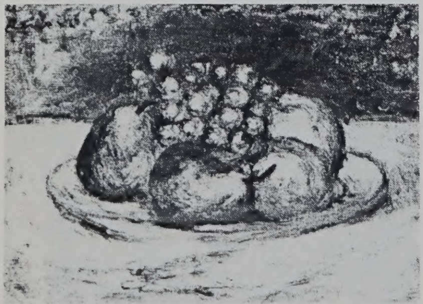


1170

1167 NARUSË. Portrait de Monet. Oil on canvas. 32 x 18 cm. *85. 585.9. Paris, France. 27 Oct. '85.

1168 RENOIR, Pierre Auguste (1841-1919). Baigneuse. Oil on canvas. 54 x 39 cm. Signed in l/l. *85.585.6. Paris, France. 27 Oct. '85.

1169 RENOIR, Pierre Auguste (1841-1919). Portrait de Claude Monet. Oil on canvas. 19 x 11 cm. Signed in l/center. *85.585.7. Paris, France. 27 Oct. '85.

1170 RENOIR, Pierre Auguste (1841-1919). Still Life, c. 1910. Oil on canvas. 25.4 x 30.5 cm. *85.461.5. Brighton, Ma. 14 Jul. '85. *Reward.*

1171 ROUSSEAU, Attributed to. Neo-Classical Ruined Colonnade, c. 1800. Oil on canvas. 61 x 50.8 cm. Signed on verso. *85.563.2. London, England. 26 Jun. '85. *Reward.*

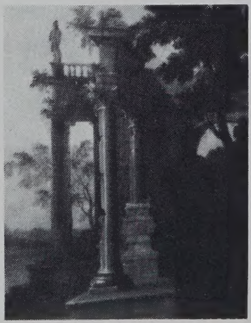
1172 WEISZ, Adolphe (b. Budapest 1868). Female Nude with Tame Lion. Oil on canvas. *85.490.6. Buenos Aires, Argentina. 15 Feb. '85.

French, 20th Century

1173 BUFFET, Bernard (b. 1928). Petit duc. Oil on canvas. 35 x 27 cm. *85.599. Amsterdam, Netherlands. 22 May '85.

1174 LAURENCIN, Marie (1883-1956). Untitled. Oil on canvas. 46 x 38 cm. Signed in u/l. *85.551. Paris, France. 10 Sep. '85.

1175 WALHAIN, Charles Albert (1877-1936). Gal. Baron Pellenc. Oil. 150 x 100 cm. Signed. *85.587. Paris, France. 1 Oct. '85.



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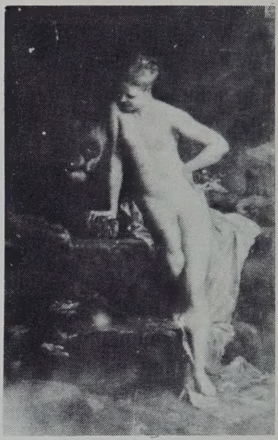

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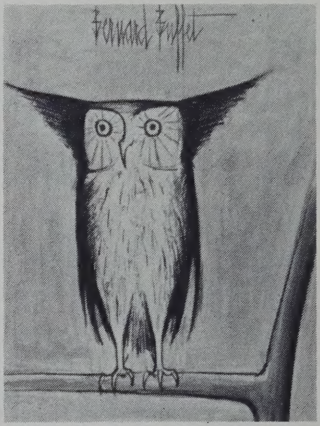

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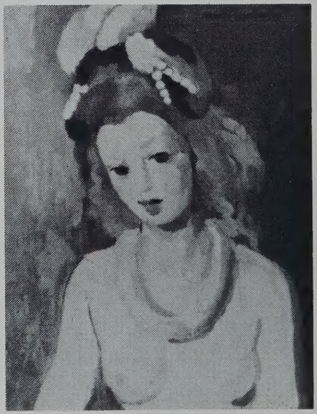

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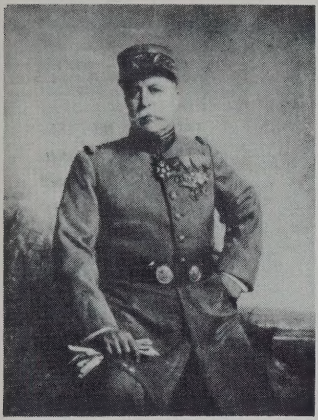
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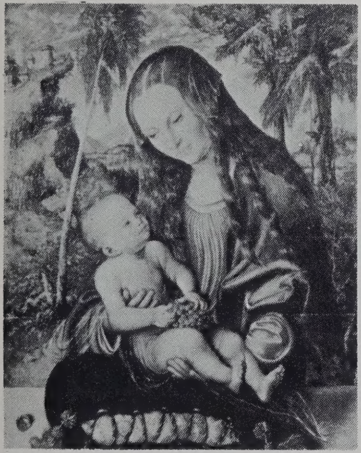
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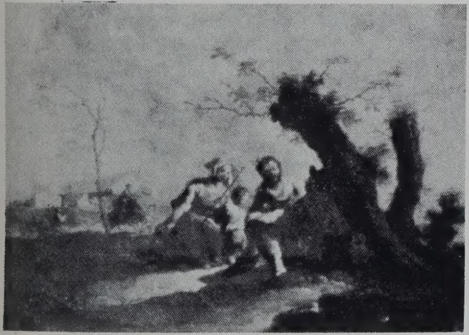
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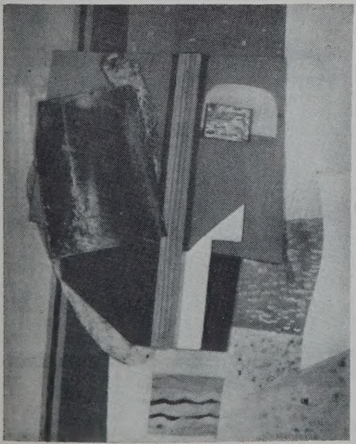

1179

German, 16th Century

1176 CRANACH, Lucas the Elder (1472-1553). Breslau Madonna, c. 1510. Oil on panel. 71 x 51 cm. On balustrade, a signet ring with monogram LC. *85.468. Wroclaw, Poland. 1947.

German, 18th Century

1177 SEEKATZ, Johann Konrad (1719-68). The Rest. 30 x 40 cm. *85.601.2. Paris, France. 15 Aug. '84.

German, 20th Century

1178 EISENDIECK, Suzanne (b. 1908). Lion Tamer. Pastel on brown paper on board. 54.9 x 47 cm. Signed. 85.584.4. Oklahoma City, Ok. 22 Aug. '83.

1179 SCHWITTERS, Kurt (1887-1948). Kortingbild, 1932. Assemblage and oil on canvas. 73.6 x 60.5 cm. Initialed, dated, and entitled in l/r. Signed, dated, entitled, and inscribed "Leonard Korting gewidmet" on reverse. *85.567. London, England. Jul. '85.

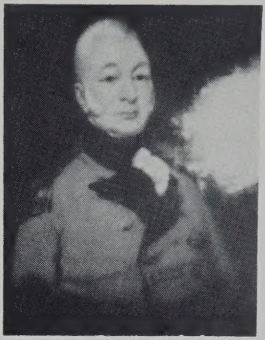
Irish, 19th Century

1180 SHEE, Sir Martin Archer (1769-1850). Portrait of General Vigors. Oil on canvas. 88.9 x 76.2 cm. *85.511. New York, N.Y. 23 Jul. '85.

Italian, 14th Century

1181 Florentine School. Crucifixion. Distemper on panel. 54 x 25 cm. Ref.: Artistic and Historical Property Commission of Florence, no. O.A. NR 09/00004283. *85.500. Florence, Italy. 21 Mar. '85.

1182 LORENZO VENEZIANO (flourished 1357-79). Altarpiece (five medallions). Tempera on panel. Signed and dated. Note: only medallions removed from altarpiece (see arrows in illustration). *85.515.1-5. Verona, Italy. 25 Feb. '85.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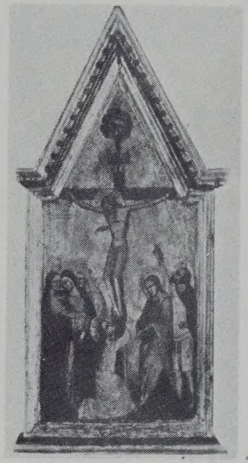
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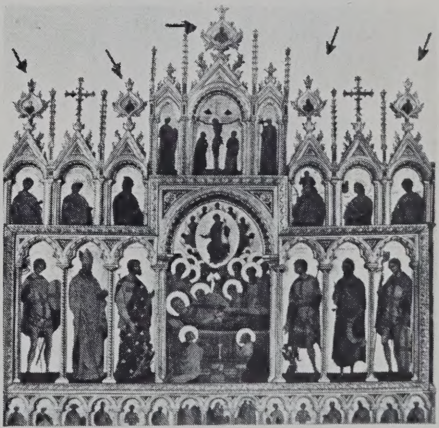
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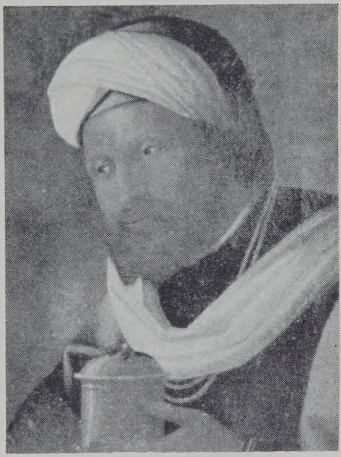
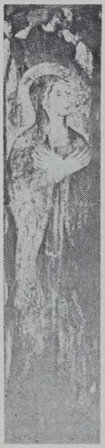
Italian, 15th Century


1183

1183 CARPACCIO, Vittore, School of (1465-1525/6). One of the Magi. Oil on canvas. 38 x 28 cm. White turban, green cap, white scarf, and red and green habit. *85.601.1. Paris, France. 15 Aug. '84.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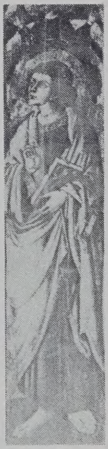
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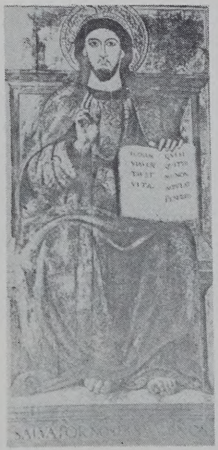
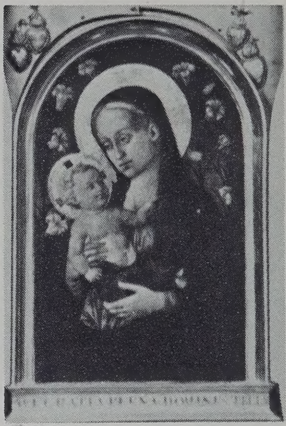

1184

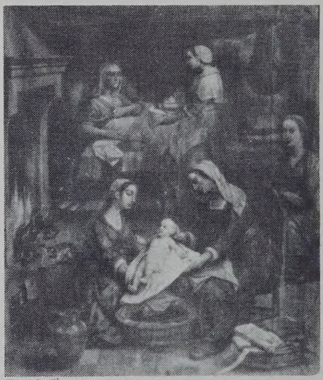
1184 FRANCESCO, Gabriele di, Attributed to. Triptych. Tempera on panel. Central panel, 140 x 64 cm., lateral panels 140 x 31 cm. Central panel: Christ enthroned. Opened book inscribed: EGOSVM/VIAVERI/TAS ET/VITA. QVISE/QVITVR/ME NON/AMBVLAT/ ITENEBRIS (EGO SUM VIA VERITAS ET QUI SEQUITER ME NON (A)MBULAT I(N) (T)ENEBRIS. Lateral panels: Virgin with an angel above, and St. John the Evangelist with an angel above. *85.613. Ronciglione, Italy. 20 Aug. '85.


1185

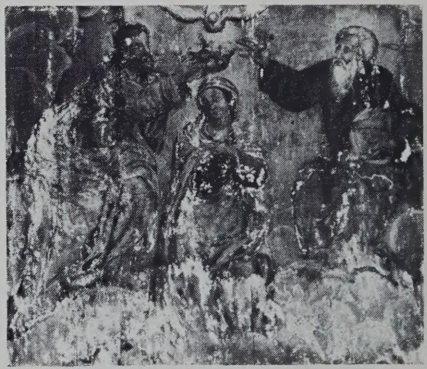
1185 MICHELINO, Domenico di. Virgin and Child, c. 1458. Distemper on panel. 70 x 60 cm. Inscribed on frame: AVE GRATIA PLENA DOMINUS TECUM. Inv. No.: 346977. *85.497.1. Careggi, Italy. 1 Apr.'85. *Recovered.*

Italian, 16th Century

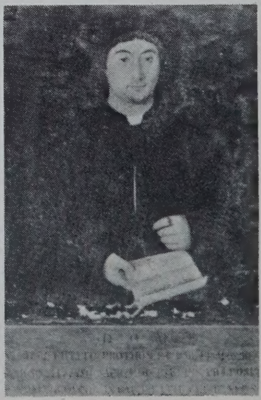
1186 BAROCCI or Barrocio, Federico, Attributed to Studio of. Head of Christ (unfinished). Oil on canvas. 50 x 35 cm. *85.508.1. Fabriano, Italy. 28 Feb. '84.


1187

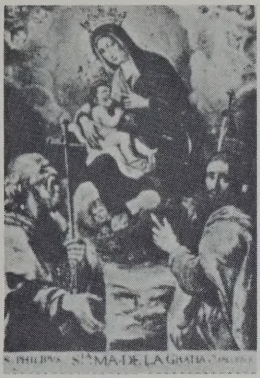
1187 Florentine School. Birth of the Virgin. Distemper on canvas. 167 x 148 cm. Inv. No.: 34700. *85.497.2. Careggi, Italy. 1 Apr. '85.


1188

1188 Unknown. Coronation of the Virgin. Oil. Painting stolen is fragment of larger picture and is in poor state of preservation. *85.519. Cosenza, Italy. 23 Oct. '84.


1189

1189 Unknown. St. Giacomo Cipelli. Oil on canvas. 81 x 70 cm. Inscribed at bottom: DOM. JON. JACOPO CIPELLO PROTHON ET ACOLYT APOS REGIO ELEMOSIN. HVYVSO SACR. AEDIS PMO INS. PRAEPOSITO VIRT. OMNIB DECOR IN GAL. ET ITAL. CELEB. NEC. SAT. *85.513.7. Pizzighettone, Italy. 1 Jan. '85.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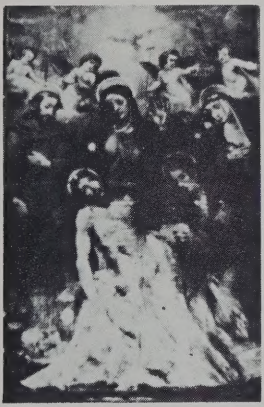
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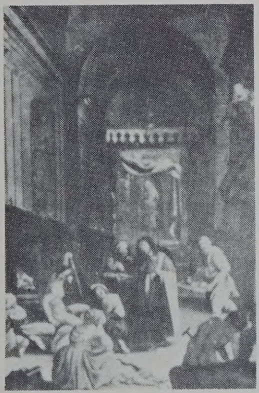
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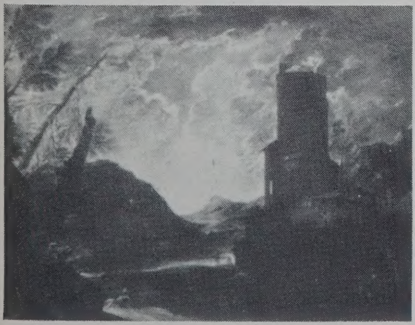

1194

1190 Unknown. Virgin and Child with St. Philip and St. James. Oil on canvas. 200 x 150 cm. *85.507. Mazzano Romano, Italy. 28 Sep. '84.

Italian, 17th Century

1191 DRAGHI, Ippolito. Pietà with St. Catherine of Siena, St. Francis of Assisi, Mary Magdalene and Angels, 1607. Oil on canvas. 280 x 185 cm. Signed and dated on bottom: HIPPOLITUS DRAGUS PINXIT MDCVII. *82.227. Monteroni d'Arbia, Italy. 16 Nov. '81.

1192 MIRADORI, Luigi (1639-51). St. Roch Ministering to the Plague-Stricken. Oil on canvas. 100 x 70 cm. *85.502. Soresina, Italy. Theft date unknown.

1193 PATANAZZI (1636-1720). Virgin and Child with St. Nicholas of Bari. Oil on canvas. 49 x 37 cm. No. OA 11/00018744. *85.503.2. Urbino, Italy. 1981.

1194 ROSA, Salvator (1615-73). River Scene with Tower and Figures. Oil on canvas. 55.9 x 76.2 cm. Signed in l/r. *85.461.2. Brighton, Ma. 14 Jul. '85. *Reward.*

1195 URBINELLI, Giovanni-Battista. Crucifixion. Oil on canvas. 51.5 x 40 cm. No. OA 11/00018743. *85.503.3. Urbino, Italy. 1981.

1196 URBINELLI, Giovanni-Battista. Virgin and Child with Joseph and St. Biagio. Oil on canvas. 56 x 40 cm. No. OA 11/00018745. *85.503.1. Urbino, Italy. 1981.

Italian, 19th Century

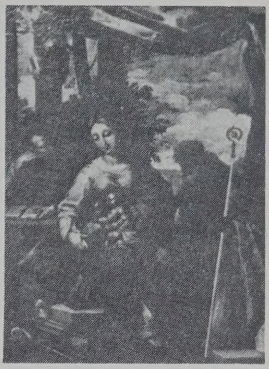
1197 Unknown. Street Scene. Oil on canvas. 88 x 63.5 cm. *85.531.17. Nassereith, Austria. 4 Apr. '85.

Italian, 20th Century

1198 MODIGLIANI, Amedeo (1884-1920). Caryatid, c. 1913-14. Watercolor and pencil on buff Ingres paper. 62.2 x 43.5 cm. Signed in l/l. *85.461.4. Brighton, Ma. 14 Jul. '85. *Reward.*

Japanese, 20th Century

1199 KONO, Miçao. Two Friends, 1930. Oil on canvas. 81 x 116 cm. Signed and dated in l/l. *85.614.2. Paris, France. Aug. '85. *Reward.*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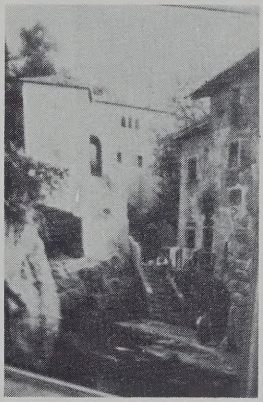
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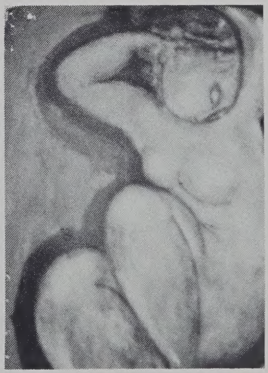
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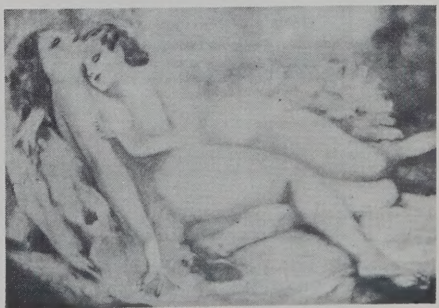
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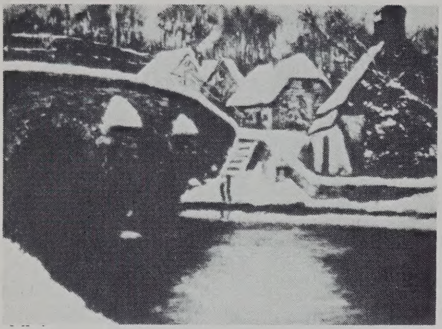

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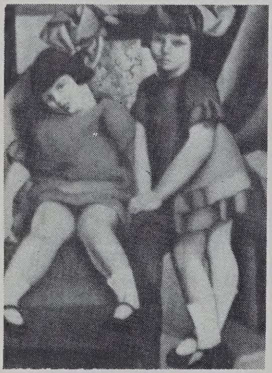

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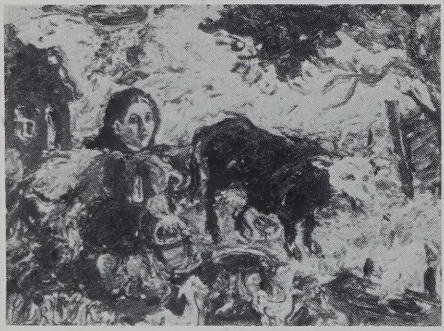


1202

Norwegian, 19th Century

1200 THAULOW, Fritz (1847-1906). Winter Landscape. Oil on canvas. 50 x 60 cm. *85.490.5. Buenos Aires, Argentina. 15 Feb. '85.

Polish, 20th Century

1201 LEMPICKA, Tamara de (b. 1898). Two Girls in Blue. Oil on canvas. 100 x 73 cm. Signed in l/l. *85.614.1. Paris, France. Aug. '85. *Reward.*

Russian, 20th Century

1202 BURLIUK, David (1882-1964). In the Farmyard. Oil on canvas. 30.2 x 40.5 cm. Signed in l/l. *85.584.2. Oklahoma City, Ok. 22 Aug. '83.

1203 KANDINSKY, Wassily (1866-1944). Composition, 1928. Watercolor and ink on paper. 16.8 x 12 cm. Signed with monogram and dated 28 in l/l. Signed, dated, and inscription to Otto Ralfs in l/r. *85.557. Warsaw, Poland. Jun '84.

Spanish, 20th Century

1204 DALI, Salvador (b. 1904). Don Quixote and the Battle of the Angels, 1945. Watercolor and ink on paper. 50.8 x 66 cm. Signed and dated in l/center. *85.576. Tarzana, Ca. 26 Sep. '85.

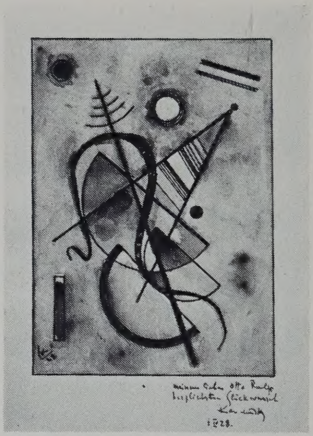
1205 MIRÓ, Joan (1893-1983). Seated Woman, 1932. Oil on panel. 45.7 x 38.1 cm. *85.631. New York, N.Y. 7 Nov. '85. *Recovered.*

Swiss, 20th Century

1206 GIACOMETTI, Alberto (1901-66). Portrait of the Artist's Mother, 1948. Oil on canvas. 32.4 x 25.4 cm. Signed in l/r. *85.572. New York, N.Y. Feb. '85.

Uruguayan, 20th Century

1207 TORRES-GARCIA, Joaquin (1874-1949). Forms Divided by a Structure, 1934. Oil on board. 105 x 75 cm. *85.559. In transit from San Antonio, Tx. to New York, N.Y. 25 Sep. '85. *Recovered.*



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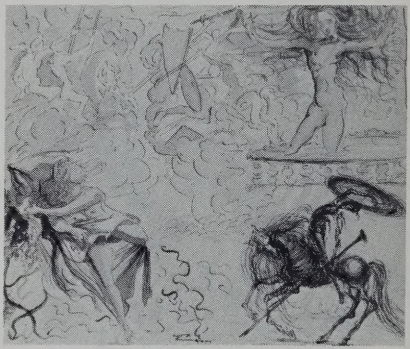

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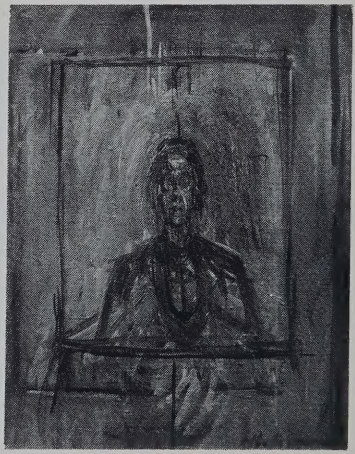


1206

Photographs

Czechoslovakian, 20th Century

1208 SUDEK, Josef (b. 1896). Anne de Svidnice, troisième femme de Charles IV. Photograph mounted on chamois cardboard. 28.3 x 23 cm. *85.545.13. Houston, Tx. May '85.

1209 SUDEK, Josef (b. 1896). Cathédrale Saint-Guy, côte sud. Photograph mounted on chamois cardboard. 25.7 x 23.3 cm. *85.545.4. Houston, Tx. May '85.

1210 SUDEK, Josef (b. 1896). Charles IV, buste du triforium de la cathédrale Saint-Guy. Photograph mounted on chamois cardboard. 28.8 x 23.1 cm. *85.545.12. Houston, Tx. May '85.

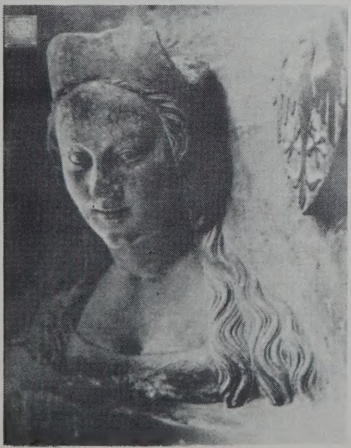
1211 SUDEK, Josef (b. 1896). Le château royal et la cathédral Saint-Guy, vue de Petrin. Photograph mounted on chamois cardboard. 23 x 29.1 cm. *85.545.1. Houston, Tx. May '85.

1212 SUDEK, Josef (b. 1896). Chimière - détail ornemental de la partie neuve de la cathédrale Saint-Guy. Photograph mounted on chamois cardboard. 27.6 x 23 cm. *85.545.15. Houston, Tx. May '85.

1213 SUDEK, Josef (b. 1896). La choeur et l'échafaudage dressé pour la réfection du triforium, vue de la partie neuve de la cathédrale Saint-Guy. Photograph mounted on chamois cardboard. 27 x 23.2 cm. *85.545.6. Houston, Tx. May '85.

1214 SUDEK, Josef (b. 1896). Le côte de la cathédrale Saint-Guy vu de l'église Saint-Georges. Photograph mounted on chamois cardboard. 25 x 23.6 cm. *85.545.2. Houston, Tx. May '85.

1215 SUDEK, Josef (b. 1896). Échafaudage dressé pour la réfection du triforium, vue de la partie neuve de la cathédrale Saint-Guy. Photograph mounted on chamois cardboard. 29 x 22.9 cm. *85.545.5. Houston, Tx. May '85.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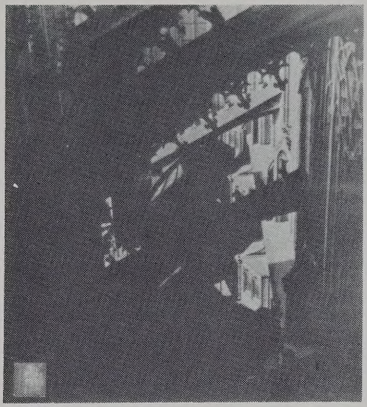
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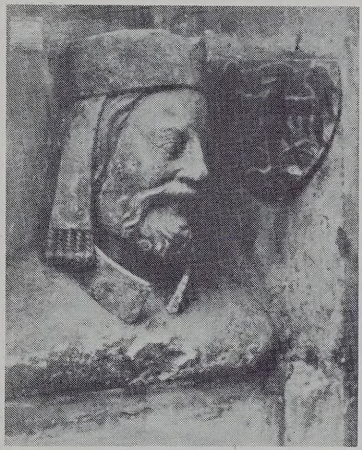
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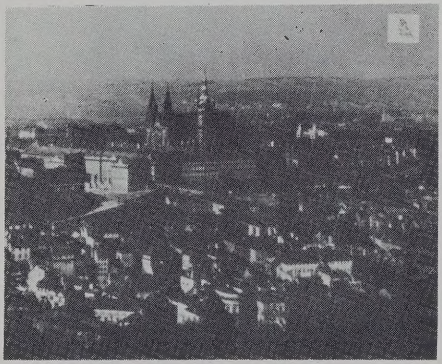
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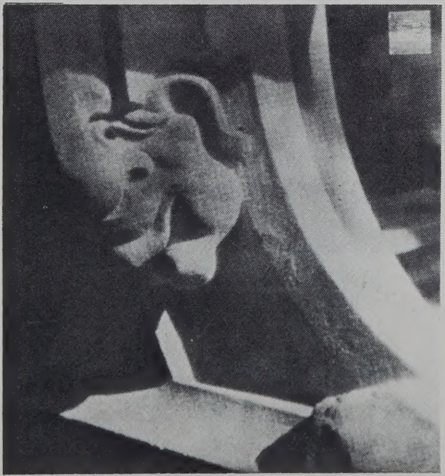
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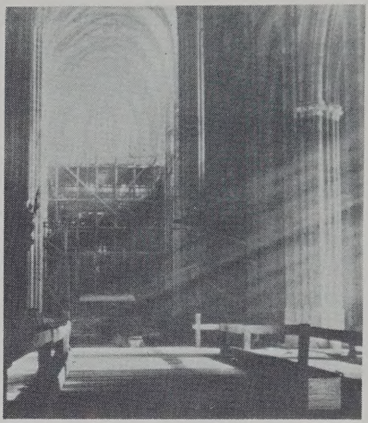
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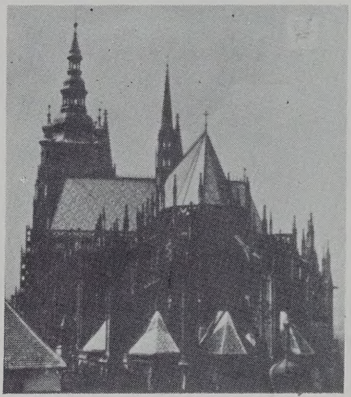
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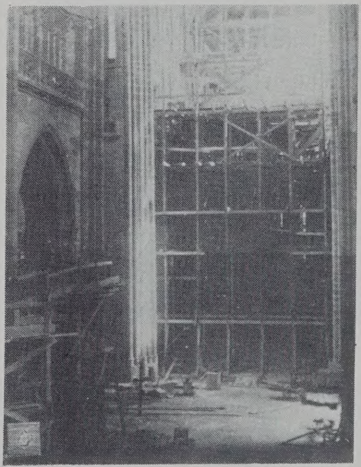
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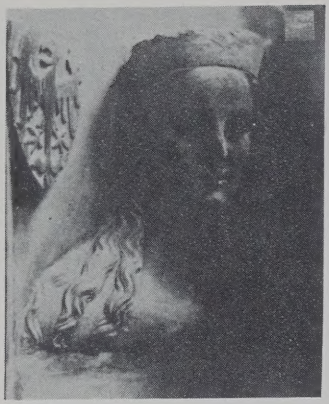
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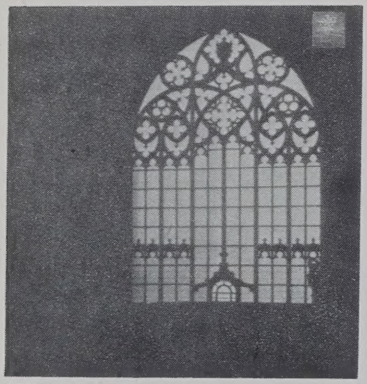
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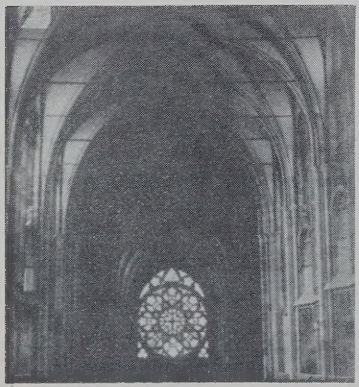
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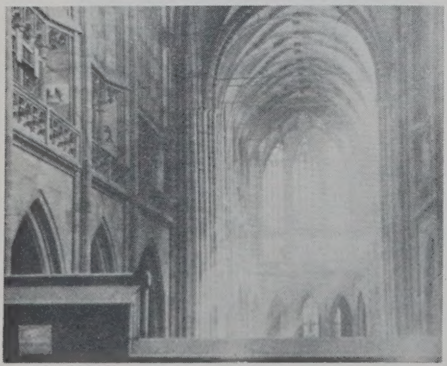
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1216 SUDEK, Josef (b. 1896). Elisabeth de Pomorany, quatrième femme de Charles IV. Photograph mounted on chamois cardboard. 29.1 x 23 cm. *85.545.14. Houston, Tx. May '85.

1217 SUDEK, Josef (b. 1896). Fenêtre ogivale, au bras sud du transept de la cathédrale Saint-Guy. Photograph mounted on chamois cardboard. 25 x 23 cm. *85.545.8. Houston, Tx. May '85.

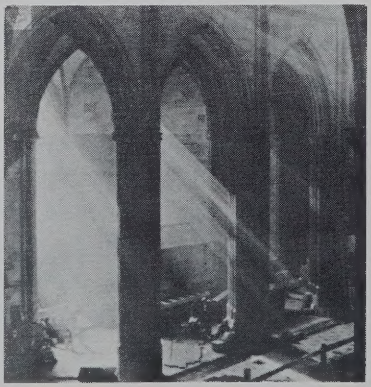
1218 SUDEK, Josef (b. 1896). Le haut de la partie neuve de la cathédrale Saint-Guy, vu du choeur. Photograph mounted on chamois cardboard. 23.5 x 23.4 cm. *85.545.11. Houston, Tx. May '85.

1219 SUDEK, Josef (b. 1896). La partie neuve et la choeur de la cathédrale Saint-Guy, vue de la tribune des argues. Photograph mounted on chamois cardboard. 23.3 x 26.6 cm. *85.545.7. Houston, Tx. May '85.

1220 SUDEK, Josef (b. 1896). Vue sur la grande nef et le bas-côte sud de la partie neuve de la cathédrale Saint-Guy. Photograph mounted on chamois cardboard. 25.5 x 23.2 cm. *85.545.10. Houston, Tx. May '85.

1221 SUDEK, Josef (b. 1896). Vue sur la voûte de la grande nef de la cathédrale Saint-Guy. Photograph mounted on chamois cardboard. 23.4 x 29 cm. *85.545.9. Houston, Tx. May '85.

1222 SUDEK, Josef (b. 1896). Vue sur les contreforts et les arcs-boutants de la cathédrale Saint-Guy, côte nord. Photograph mounted on chamois cardboard. 29 x 23.1 cm. *85.545.3. Houston, Tx. May '85.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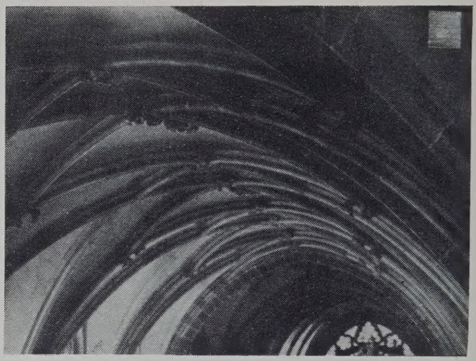
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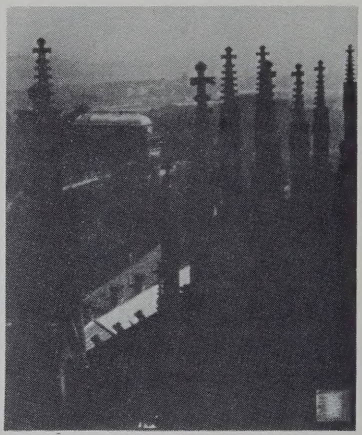
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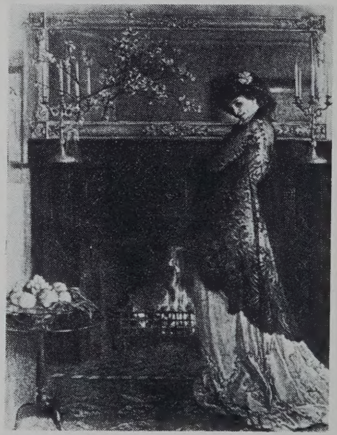
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Prints and Drawings

American, 20th Century

1223 HALE, Lillian Westcott (1880-1963). The Welcome. Charcoal on paper. 72.4 x 56.9 cm. *85.589. New York, N.Y. 24 May '85.

1224 NEIMAN, Leroy (b. 1927). P.J. Clarke's. Serigraph. 66.7 x 99.7 cm. No. 100/300. *85.568. Santa Barbara, Ca. Jul. '85.

Austrian, 20th Century

1225 EINBERGER, Andreas (1878-1952). Mountain Landscape. Colored woodcut. 55 x 44 cm. *85.531.1. Nassereith, Austria. 4 Apr. '85.

1226 EINBERGER, Andreas (1878-1952). Portrait of a Man. Charcoal drawing. 44 x 36.5 cm. Signed in l/l. *85.531.4. Nassereith, Austria. 4 Apr. '85.

1227 FLORA, Paul (b. 1922). Literarische Landschaft. Ink drawing. 40 x 50 cm. *85.531.30. Nassereith, Austria. 4 Apr. '85.

1228 LEHERB, Helmut (b. 1934). Lotte with an Umbrella. Etching. 50 x 30 cm. Signed H. Leherb. 85.530.1. Klagenfurt, Austria. 12 Jul. '84.

1229 RÖSSLER, Rudolf. Young Girl Seated on a Bench, c. 1910. Colored pencil on cardboard. 40 x 30 cm. Signed in l/r. *85.618.2. Schwarzau, Austria. 3 May '85.

1230 WIEGELE, Franz (1887-1944). Mother and Child. Pencil on paper. Approx. 70 x 50 cm. *85.616. Villach, Austria. 1979.

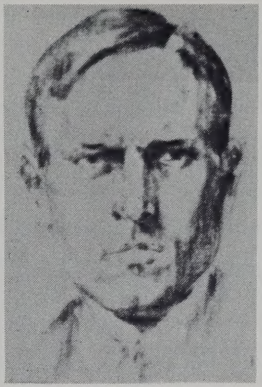
French, 20th Century

1231 JACOULET, Paul (1902-60). L'Attente. Woodblock print. Signed. No. 42/250. Ref.: Miles, Richard, *The Prints of Paul Jacoulet*, no. 86. 85.460.2. Pasadena, Ca. 15 May '85.

1232 JACOULET, Paul (1902-60). L'Étoile de Gobi. Woodblock print. Signed. No. 343/350. Ref.: Miles, Richard, *The Prints of Paul Jacoulet*, no. 114. 85.460.3. Pasadena, Ca. 15 May '85.

1233 JACOULET, Paul (1902-60). Fleurs de soir. Woodblock print. Signed. No. 116/350. Ref.: Miles, Richard, *The Prints of Paul Jacoulet*, no. 76. 85.460.1. Pasadena, Ca. 15 May '85.

1234 JACOULET, Paul (1902-60). La statuette Tang. Woodblock print. Signed. No. 30/350. Ref.: Miles, Richard, *The Prints of Paul Jacoulet*, no. 144. 85.460.4. Pasadena, Ca. 15 May '85.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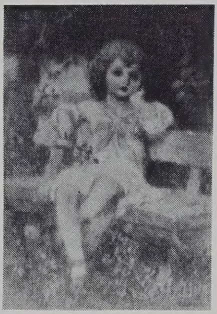
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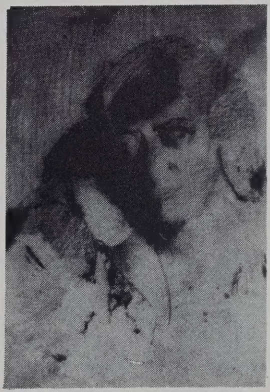
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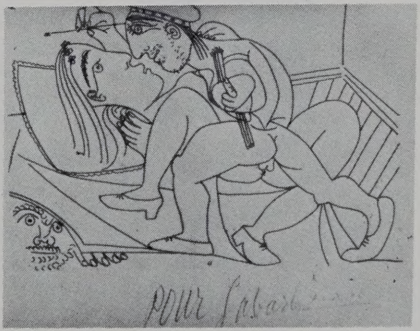


1248

Israeli, 20th Century

1235 ARIKHA, Avigdor (b. 1929). Chair. 28 x 25 cm. No. 5/15. 85.560.7. Paris, France. 6 Jul. '85.

1236 ARIKHA, Avigdor (b. 1929). David Sylvester Seated. 40 x 30 cm. No. 10/25. 85.560.1. Paris, France. 6 Jul. '85.

1237 ARIKHA, Avigdor (b. 1929). Hand. 18 x 13 cm. No. 8/25. 85.560.2. Paris, France. 6 Jul. '85.

1238 ARIKHA, Avigdor (b. 1929). Library. 27 x 21 cm. No. 15/25. 85.560.9. Paris, France. 6 Jul. '85.

1239 ARIKHA, Avigdor (b. 1929). Pair of Gloves. 14 x 20 cm. No. 2/12. 85.560.5. Paris, France. 6 Jul. '85.

1240 ARIKHA, Avigdor (b. 1929). Ramparts of Jerusalem. 20 x 30 cm. No. 23/30. 85.560.10. Paris, France. 6 Jul. '85.

1241 ARIKHA, Avigdor (b. 1929). Round Loaf of Bread. 48 x 32 cm. No. 25/25. 85.560.8. Paris, France. 6 Jul. '85.

1242 ARIKHA, Avigdor (b. 1929). Samuel Beckett Seated in Profile. 21 x 10 cm. No. 8/18. 85.560.13. Paris, France. 6 Jul. '85.

1243 ARIKHA, Avigdor (b. 1929). Self-Portrait from the Back. 20 x 25 cm. No. 13/13. 85.560.11. Paris, France. 6 Jul. '85.

1244 ARIKHA, Avigdor (b. 1929). Self-Portrait. 18 x 24 cm. No. 10/15. 85.560.12. Paris, France. 6 Jul. '85.

1245 ARIKHA, Avigdor (b. 1929). Shoes and Socks. 24 x 18 cm. No. 8/10. 85.560.6. Paris, France. 6 Jul. '85.

1246 ARIKHA, Avigdor (b. 1929). Spoon. 18 x 13 cm. No. 20/27. 85.560.3. Paris, France. 6 Jul. '85.

1247 ARIKHA, Avigdor (b. 1929). Three Apples and Their Shadows. 24 x 18 cm. No. 6/20. 85.560.4. Paris, France. 6 Jul. '85.

Spanish, 20th Century

1248 PICASSO, Pablo (1881-1973). Couple Making Love on a Divan, 5 Sep. '70. Etching. 15 x 20.5 cm. Signed and dated. Dated in u/l: 8.9.68 in reverse. Inscribed in pencil at bottom: Pour Sabartes-Picasso. *85.467. Barcelona, Spain. 25 Apr. '85.

1249 PICASSO, Pablo (1881-1973). Painter and Model, 8 February 1964. Signed. No. VI/X. Ref.: Bloch, no. 1184. *85.634. Dortmund, West Germany. Dec. '85. *Reward.*

Sculpture

American, 20th Century

1250 CARROLL, Maryrose. Portrait of Brancusi, 1984. Copper, steel, aluminum column in oak and walnut case. 33 x 7.6 x 7.6 cm. *85.541.1. Chicago, Il. 9 May '85.

1251 CHAMBERLAIN, John (b. 1927). Clytie, 1954. Iron rod. 167.6 x 49.2 x 33 cm. *85.577. Sarasota, Fl. Sep. '85.

1252 COREN, Lois. The Competitors. Wood spray-painted white. 50.8 x 26 x 7.9 cm. *85.541.2. Chicago, Il. 9 May '85.

1253 ERDMAN, Richard. Standing Form, 1984. Persian rose onyx, with black marble base. 57.2 x 20.3 x 10.2 cm. Signed. *85.547. New York, N.Y. May '85.

Austrian, 18th Century

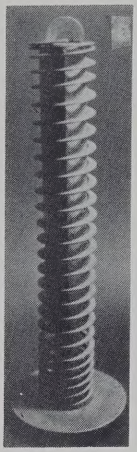
1254 Unknown. Good Shepherd. Wood. Approx. H. 95 cm. *85.620. Predlitz, Austria. 5 Apr. '85.

1255 Unknown. St. Erhard, late 18th c. Wood. Approx. H. 80 cm. *85.636. Leoben, Austria. 25 Apr. '85.

Austrian, 19th Century

1256 Unknown. Christ as the Man of Sorrows. Wood. H. 120 cm. *85.635. Oberrettenbach, Austria. 7 Apr. '85.

1257 Unknown. St. John. Wood. H. 95 cm. *85.532. Volders, Austria. Feb. '85.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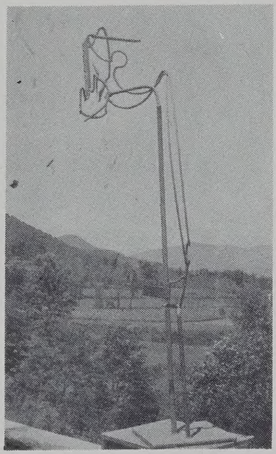
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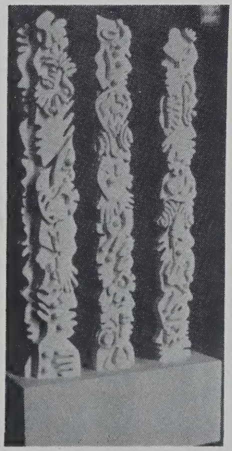
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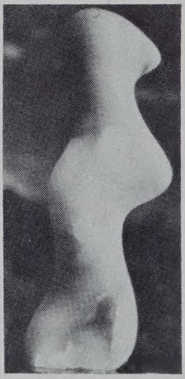
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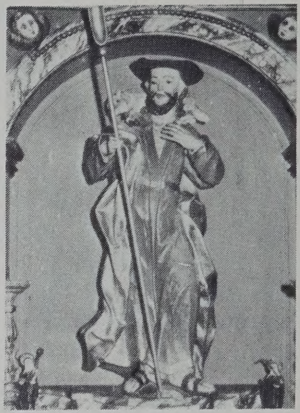
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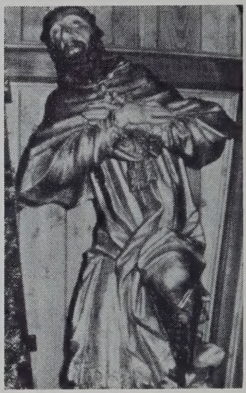
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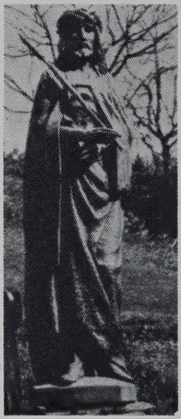
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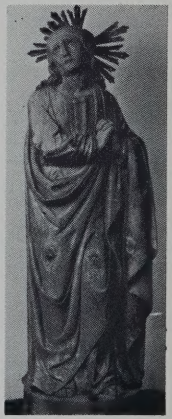
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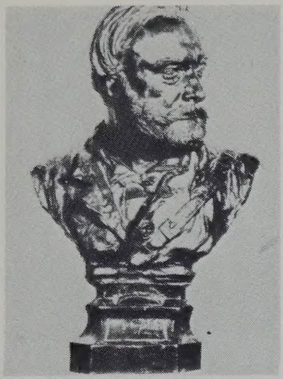
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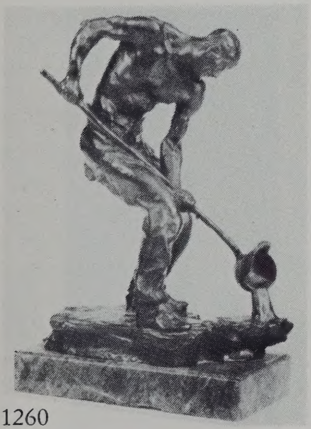
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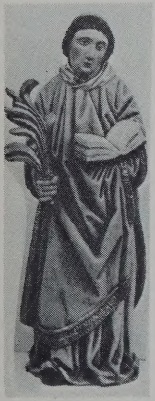
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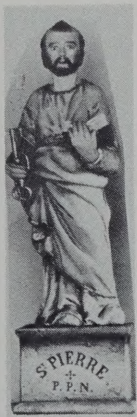

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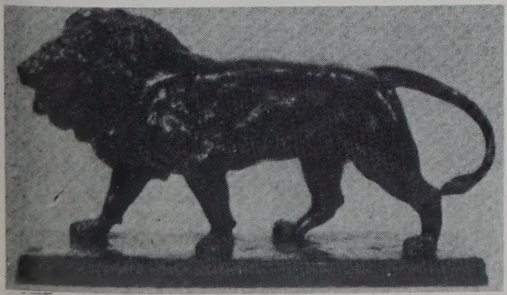

1263

Belgian, 19th Century

1258 PECHER, Jules Romain (1830-99). Portrait Bust of C. Verlat, 1879. Bronze. 61 x 40 cm., 30 kg. Signed on base: J. Pecher. Inscribed on base: Al mio illustre pittore C. Verlat. *85.469. Antwerp, Belgium. 8 Feb. '85.

Danish, 20th Century

1259 JORN, Asger Oluf Jörgensen (1914-73). Opéra bouffe. Bronze. *85.488. Perugia, Italy. 17 Nov. '84.

English, 19th Century

1260 TOFT, Albert (1862-1949). Foundry Worker, 1914. Bronze on green marble base. H. 31.1 cm. Signed and dated. *85.550. London, England. 13 Sep. '85.

European, 16th Century

1261 Unknown. St. Stephen. Oak, polychrome. H. 76 cm. Ref.: Institut Royal du Patrimoine Artistique, no. M 39284. *85.493.2. Hannut, Belgium. 23 Jan. '85.

European, 17th Century

1262 Unknown. St. Peter. Oak, polychrome. H. 57 cm. Ref.: Institut Royal du Patrimoine Artistique, no. M 39285. Key broken in theft. Base dated 19th century. *85.493.3. Hannut, Belgium. 23 Jan. '85.

French, 19th Century

1263 BARYE, Antoine Louis (1795-1875). Walking Lion, c. 1860. Bronze. Signed. Gold foundry mark: FB. *85.582.3. London, England. 19 Aug. '85.

French, 20th Century

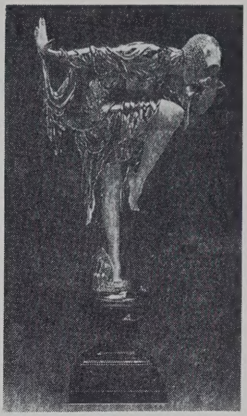
1264 COLINET, Claire-Jeanne-Roberte. Ankara Dancer. Bronze, ivory, marble. H. 63.5 cm. No. 144/190. *85.378. New York, N.Y. 10 Jun. '85.

German, 19th Century

1265 STUCK, Franz von (1863-1928). Amazon Warrior, 1900. Bronze. Signed. *85.582.1. London, England. 19 Aug. '85.

German, 20th Century

1266 MARCKS, Gerhard (1889-1982). Eos, 1934. Bronze. H. 55 cm. No. 2. Inscribed on base with foundry mark. *85.590. New York, N.Y. 9 Oct. '85.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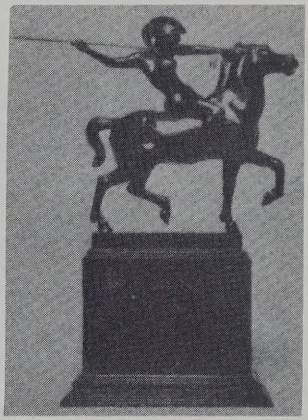
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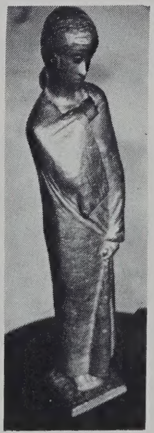
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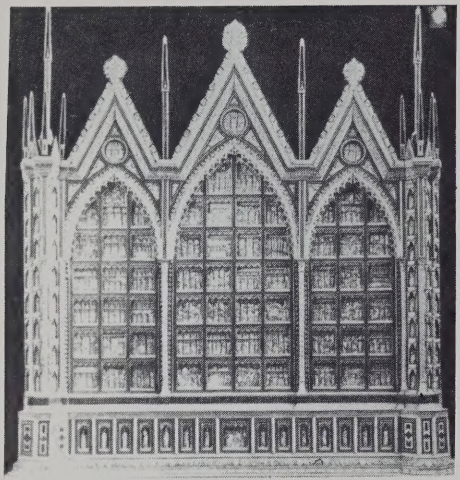

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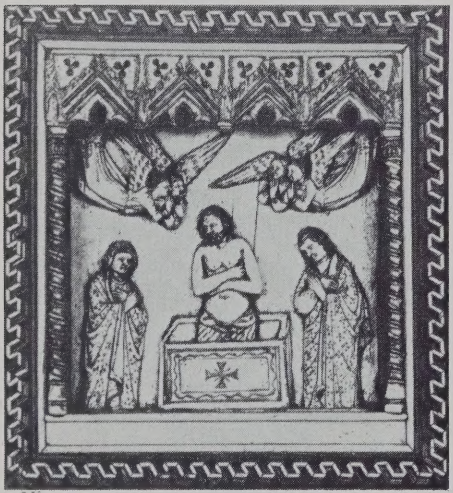
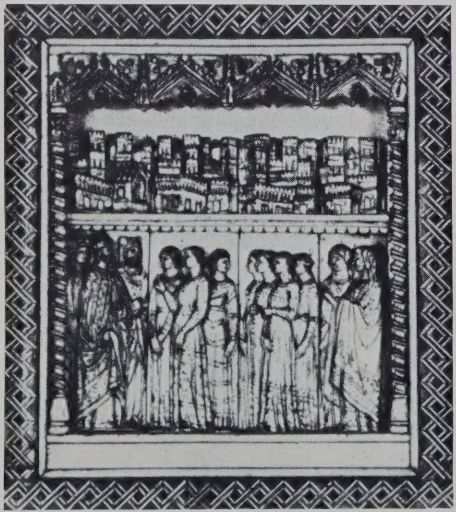


1267 *detail*



1267 *detail*

Italian, 15th Century

1267 BALDASSARE degli Embriachi, Genovese, Attributed to. Triptych, early 15th c. Ivory. Prov.: Certosa di Pavia. 92 statuettes and 63 panels representing scenes from the Bible. Carving attributed to Baldassare degli Embriachi. Note: some of the panels are illustrated here; for a complete set, please contact IFAR. *85.629. Pavia, Italy. 22 Aug. '84.

1268 LOMBARDO, Pietro, Style of. Angel. Marble. 36 x 24 cm. *85.510. London, England. 22 Aug. '85.

Italian, 16th Century

1269 LOMBARDI, Alfonso, Attributed to Studio of. Virgin and Child. Stone. H. 80 cm. *85.501. Bologna, Italy. 12 Dec. '84.

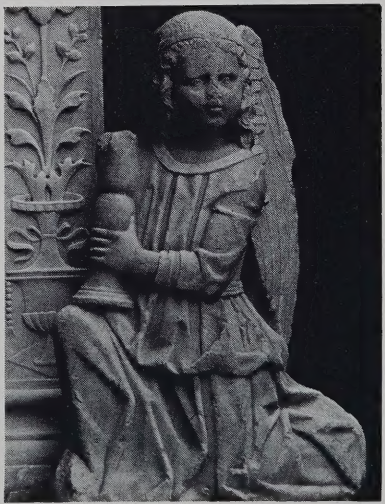
Italian, 17th Century

1270 PENNUCCI, Antonio and Giovan Maria, Attributed to. Virgin of Sorrows, 1643. Marble. 38 x 26 cm. Inscribed: ____ONIO E. GIOVAN/____ __ENVCCI 1643. *85.523. Casola Lunigiana, Italy. 5 Nov. '84.

1271 Unknown. Madonna and Child, 1642. H. 190 cm. Marble. Inscribed on base: BLASI LIBRIZZI 1642. *85.517. Palermo, Italy. Mar. '85.

Russian, 20th Century

1272 ERTÉ (Romain de Tirtoff) (b. 1892). Gala. Bronze. H. 37.5 cm. No. 229/250. *85.534. San Francisco, Ca. Sep. '85.



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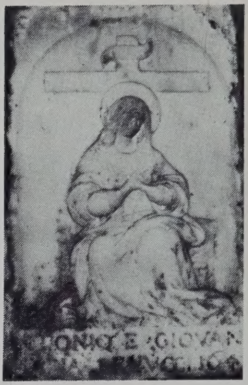

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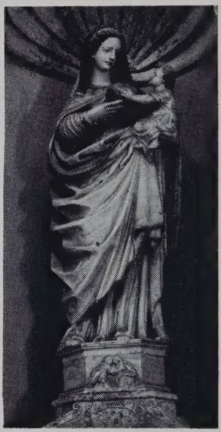

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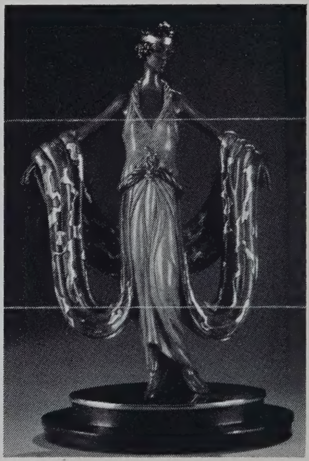


1272

Decorative Arts

Candlesticks, Candelabra, Lamps

1273 Candlesticks (pair), 17th c. Bronze. 39 x 14 cm. *85.526.1-2. Carrara, Italy. 7 Jan. '85.

1274 Candlesticks (pair), 19th c. Brass. H. 39 cm., without spike. Ref.: Institut Royal du Patrimoine Artistique, no. 220207. *85.492.3-4.Walcourt, Belgium. 20 Apr. '85.

1275 French, 18th century. Candlestick (one of a pair). Brass. H. 22 cm. Marked on base with monogram. *85.473. Petworth, England. 21 Jun. '85.

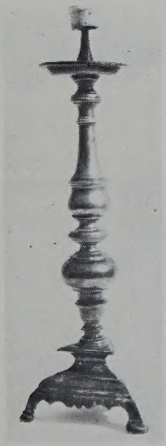
1276 Louis XV Candlestick, 1769. Silver. H. 25 cm. Hallmark: Ath. Ref.: Institut Royal du Patrimoine Artistique, no. 205794. *85.491.2. Mons, Belgium. 5 May '85.

Ceramics, Pottery, Porcelain

1277 FAUCHIER, Joseph François. French, 18th century. Virgin and Child, 1735. Faïence. Approx. 75 cm. Signed J. Fauchier and dated 1735 Marseilles. Unique piece. *85.622. Marseilles, France. 20 Jul. '85.

1278 MORGAN, William de. English, 19th century. Ruby Luster Vase. H. 21.1 cm. Initialed. Numbered: 2227. Marked: Sand's End. *85.472. London, England. Aug. '85.

1279 Virgin and Child, 1850-75. Porcelain. H. 22 cm. Ref.: Institut Royal du Patrimoine Artistique, no. M 39287. Medal on chain around Virgin's shoulders is silver, showing Virgin and Child on obverse, and on verso is inscribed: M. Hougardy. *85.493.1. Hannut, Belgium. 23 Jan. '85.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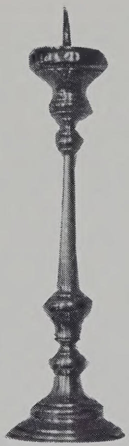
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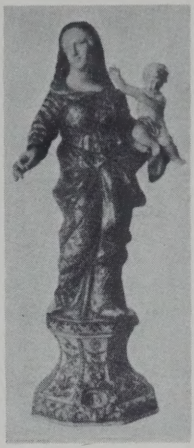
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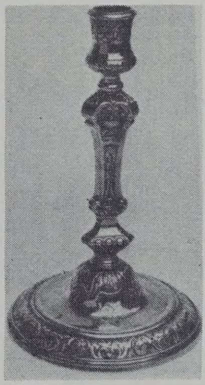
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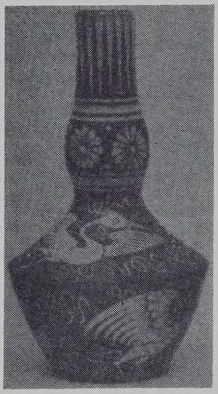
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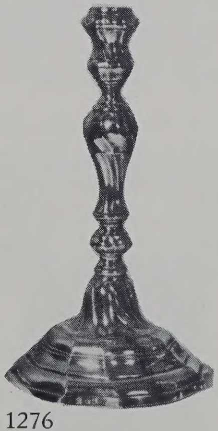
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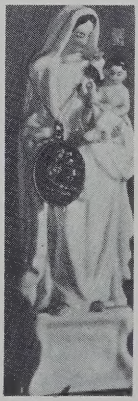
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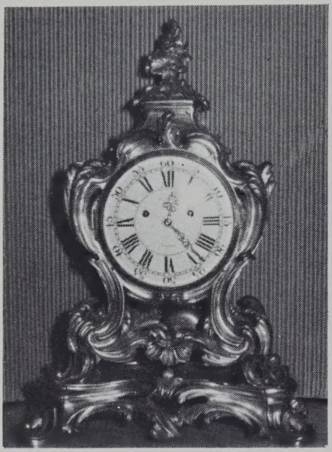
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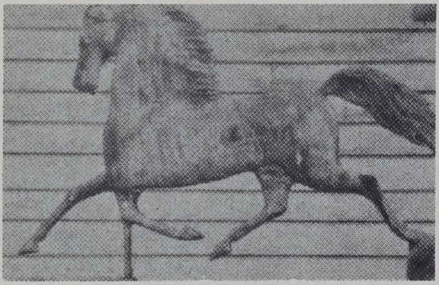
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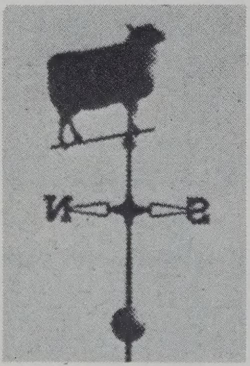
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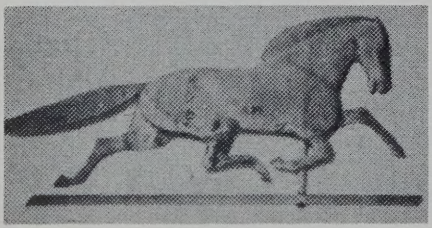

1285

Clocks, Timepieces, Watches

1280 GUDIN. Paris, France. Louis XV Gilt Bronze Mantel Clock. Enamel dial inscribed: Gudin à Paris. Rococo scroll and floriated motifs surmounted with a cherub and peacock group. Appliqué of bagpipes and spades. 85.562. New York, N.Y. Aug. '85.

1281 Holland, 18th century. Astronomical Clock. Dark wood. H. 285 cm. Operated by lead weights, indicating hours and lunar phases, seasons, etc. Only one similar exists at the Rembrandt House Museum, Amsterdam. Surmounted by three carved figures, center one is Atlas bearing world in his arms, other two are angels. Trumpet of left angel broken in theft. Left behind were two weights and the balancer for the clock. *85.575. Paris, France. Jun. '85.

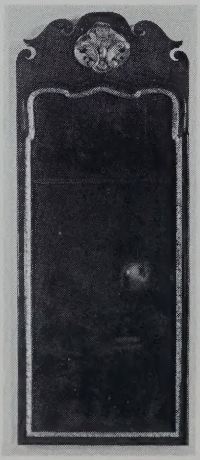
1282 MITCHELL. London, England. Ormolu Clock. 36.8 x 24.1 cm. Circular enamel dial by Mitchell, in ormolu scroll case with pierced sides, acanthus leaf decoration surmounted by floral finial. *85.553. Lesbury, England. 5 Sep. '85.

Folk Art

1283 American. Blackhawk Weathervane. 50.8 x 73.7 cm. Dented on both sides by BB shot, resoldered, and one leg repaired. Note: illustration is identical except stolen one has complete horizontal tube. *85.630. Tenants Harbor, Me. Aug. '85.

1284 American. Golden Ram Weathervane. Hollow copper, with gold leaf. 78.7 x 99.1 x 17.8 cm. *85.612. Melvin Village, N.H. 1 Jul. '85.

1285 American. Horse Weathervane. L. 69.9 cm. Solder joints repaired in 1978. *85.611. Kennebunk, Me. 24 Jul. '85.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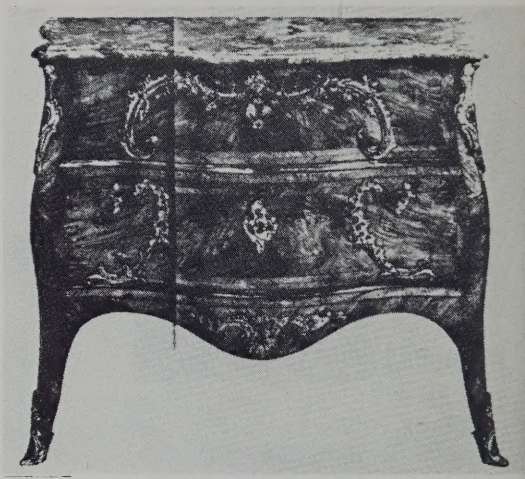
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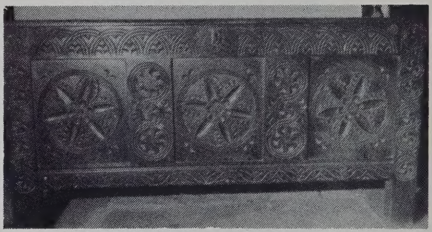
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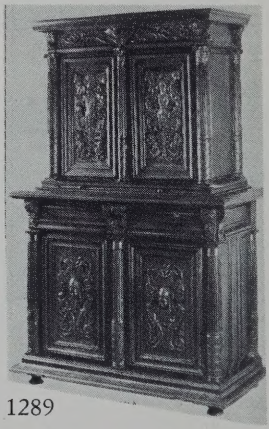
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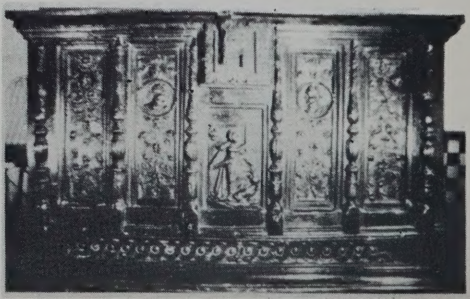

1290

Furniture, Accessories

1286 American (?), 18th century. Queen Anne Mirror, c. 1740. Mahogany, gilt medallion and gilt gesso border. 111.8 x 43.8 cm. Two-part mirror with scalloped crest, gilt medallion of plumes with a peanut. *85.462. Wilmington, De. 21 Oct. '78.

1287 FUNCK, Workshop of. Berne, Switzerland. Louis XV Chest of Drawers. Walnut veneer, marble top, gilt bronze attachments. *85.487. Vullines, Switzerland. 7 Dec. '84.

1288 Oak Chest, 17th c. Oak. *85.604. Bratton, England. Oct. '85.

1289 Renaissance Chest. Walnut. *85.615. Paris, France. 10 Jul. '85. *Reward.*

1290 Sculpted Bureau, 15th c. Oak. 80 x 110 x 100 cm. *85.597. Val d'Oise, France. 19 Sep. '85.

Glass

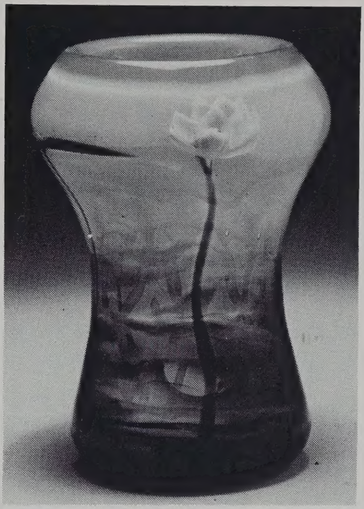
1291 ÄHLSTRÖM, Betzy for Reijmyre Glasbruk. Swedish. Waterlily Vase, c. 1905. Applied and marquetry glass, internally decorated. Approx. 21 x 14 cm. Engraved on base: Ähm. C.R. Rijmyre (Suède) No. 135. *85.540.2. Richmond, Va. 3 Jun. '85.

1292 GATE, Simon for Orrefors Glassworks. Swedish. "Graal" Bowl, 1917. Glass. Approx. 24 x 30 cm. Engraved on base: Graal NO. 202 H.W.-K.B. Orrefors 1917. No. 202. *85.540.1. Richmond, Va. 3 Jun. '85.

1293 Stained Glass Window (18 panes). Stained glass. 60 x 60 cm. Yellow bands, blue flower in center with red center. *85.533.1-18. Vienna, Austria. 25 Mar. '85.

Icons

1294 Russian. Christ Pantocrator, late 19th or early 20th c. Silver and partially gilt Riza covering entire surface except for the head. 17.1 x 13.5 cm. *85.535. London, England. 13 Sep. '85.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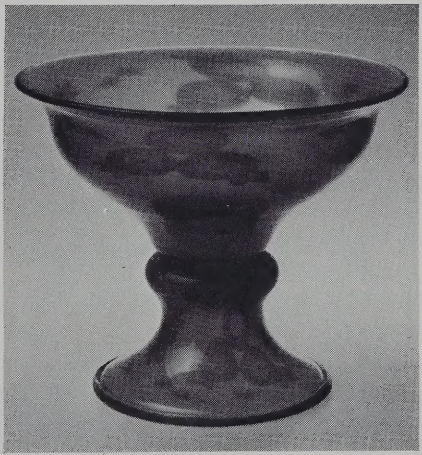
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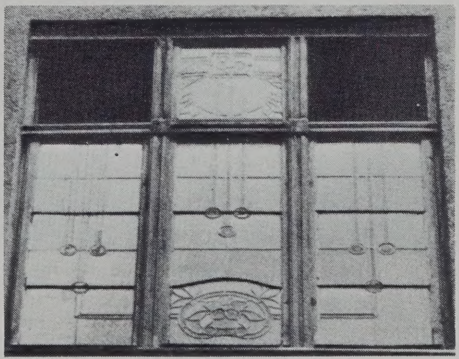
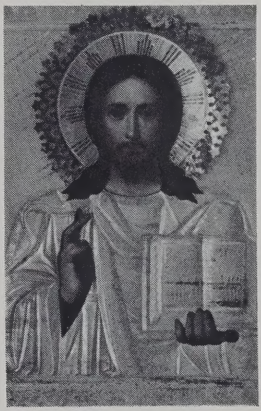

1293

Liturgical Objects

1295 Altar Lamp, 1758. Silver. H. 40 cm., Diam. 30 cm. Inscribed: Mons hallmark with tower and letters AE. Crowned and dated 1758, Jacques Philippe MARIN. Round bowl partially decorated with boss beading, bearing three cherubs' heads. *85.491.3. Mons, Belgium. 5 May '85.

1296 Austrian. Monstrance, 1808. Silver gilt. 67 x 33 cm. *85.619.1. Holzgau, Austria. 24 Apr. '85.

1297 Basin, 14th c. Terracotta and enamel. 15 x 45 x 25 cm. Monogram of St. Bernard on interior, *85.527.3. Volterra, Italy. 30 Dec. '84.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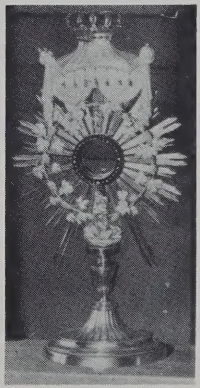
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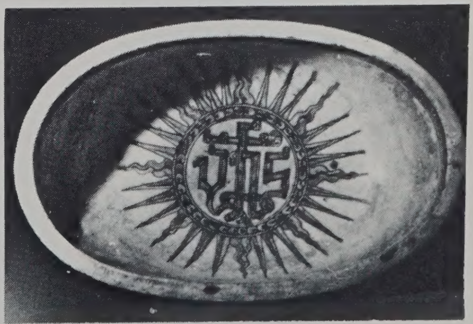
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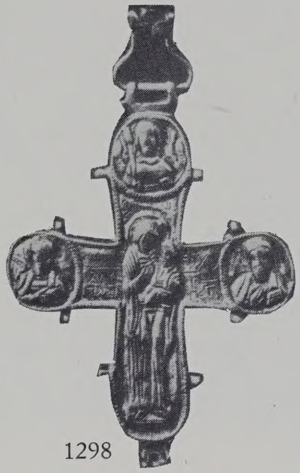

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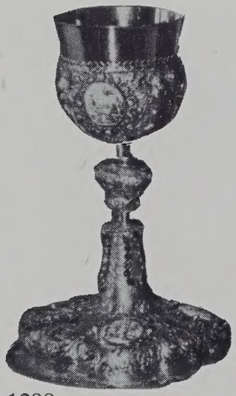

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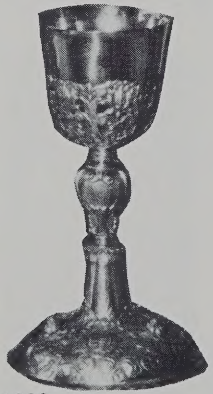

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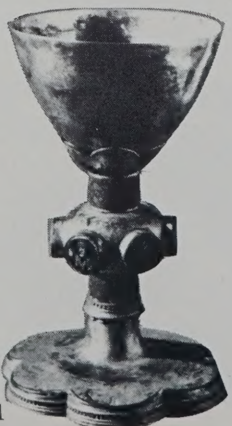


1301

1298 Byzantine, 12th century. Pectoral Cross. 13.5 x 10 cm. Greek letters. *85.489. Viseu, Portugal. 29 Nov. '81.

1299 Chalice. Silver gilt. H. 29 cm., Diam. 10.5 cm. *85.619.5. Holzgau, Austria. 24 Apr. '85.

1300 Chalice. Silver gilt. H. 24 cm., Diam. 9.5 cm. Coat of arms inscribed: THURN u. TAXIS, 1664. *85.619.6. Holzgau, Austria. 24 Apr. '85.

1301 Chalice, 14th c. Gilt copper. 20 x 10 cm. *85.527.4. Volterra, Italy. 30 Dec. '84.

1302 Chalice, 14th c. Gilt copper. 20 x 10 cm. *85.527.5. Volterra, Italy. 30 Dec.'84.

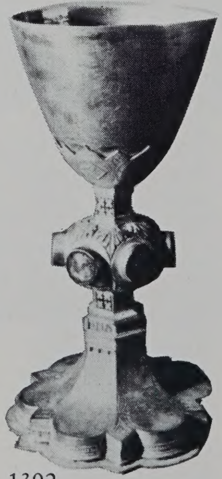
1303 Chalice, 14th c. Gilt copper. 20 x 10 cm. *85.527.6. Volterra, Italy. 30 Dec. '84.

1304 Chalice, 18th c. Silver. H. 25.3 cm. Ref.: Institut Royal du Patrimoine Artistique, no. 220222. Bowl refashioned in 19th century. *85.492.1. Walcourt, Belgium. 20 Apr. '85.

1305 Ciborium, c. 1879. H. 29.5 cm. French hallmarks. Ref.: Institut Royal du Patrimoine Artistique, no. 220224. *85.492.2. Walcourt, Belgium. 20 Apr. '85.

1306 Communion Cup, 1917. Silver gilt. H. 14.8 cm. Marked CK and KRALL. *85.474. Winchester, England. Jul. '85. *Recovered.*

1307 Crucifix, 13th-14th c. (for corpus only). Wood, aureole is gilt wood. 160 x 115 cm. Christ painted maroon, cross is black wood. *85.525. Lucca, Italy. 26 Oct. '84.



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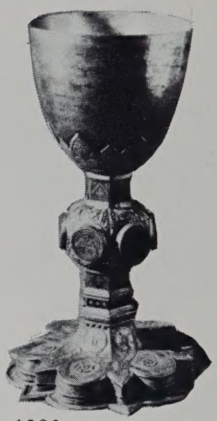

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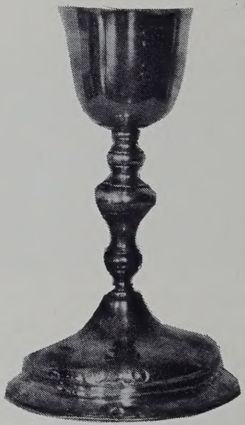

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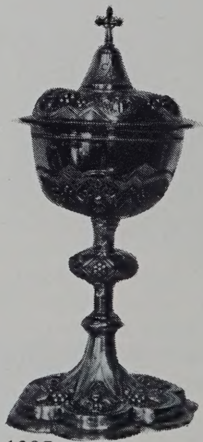

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1308 Crucifix, 14th c. Gilt copper. *85.527.8. Volterra, Italy. 30 Dec. '84.

1309 Crucifix, 1515. Gilt metal. Dated on base. *85.527.9. Volterra, Italy. 30 Dec. '84.

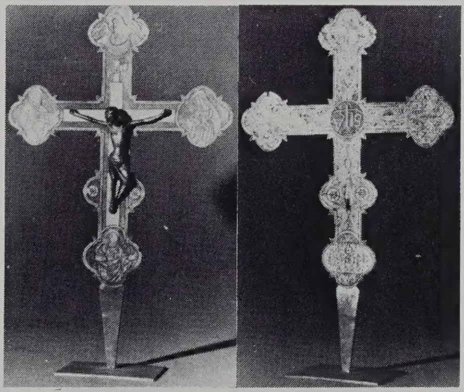
1310 Crucifix, 18th c. Gilt wood. 70 x 27 cm. *85.524. Lucca, Italy. 14 Nov. '84.

1311 Incense Boat, 14th c. Copper. 8 x 20 x 10 cm. Annunciation represented on the cover. *85.527.2. Volterra, Italy. 30 Dec. '84.

1312 Lectern, 18th c. Gilt wood. H. 195 cm. Ref.: Inventaire du Centre des Monuments et Richesses Artistiques, no. 744 50820 Z. *85.478. Pithiviers, France. 21 Apr. '85.

1313 Müller, Henrik. Stockholm, Sweden. Chalice, 1672. Gold plated. Inscribed: Georg Güldenstierna Barbro Margareta Banér anno 1672. Coat of arms: Güldenstierna and Banér. *85.486.1. Vetlanda, Sweden. 20 Nov. '84.

1314 Pastoral Staff, 18th c. Silver top. 15.5 x 12 cm. Inscribed: TOTUS AMA TRINITATEM. Ref.: Institut Royal du Patrimoine Artistique, nos. 172691-2. Oval reliefs at top of staff: Madonna and Child, on obverse, and Trinity on verso, with inscription: TOTVS. AMA. TRINITATEM. *85.491.1. Mons, Belgium. 5 May '85.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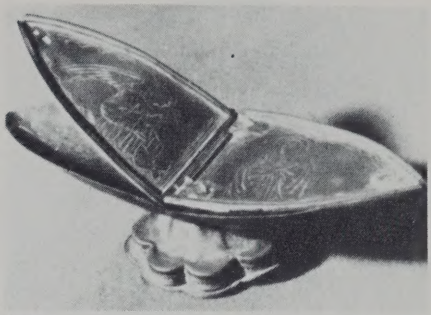
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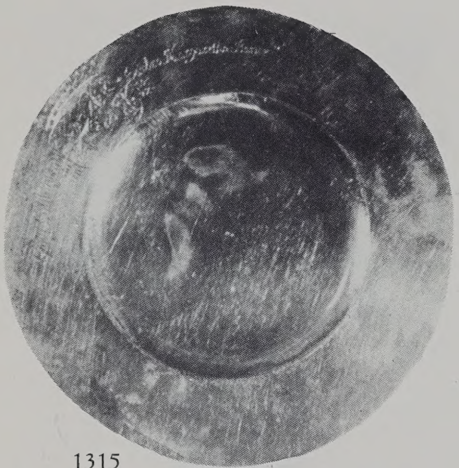

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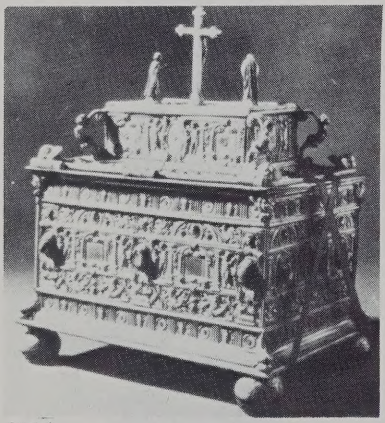

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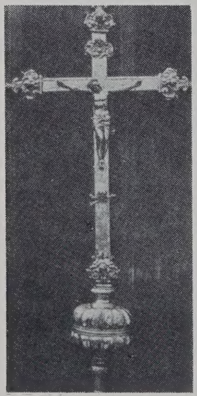

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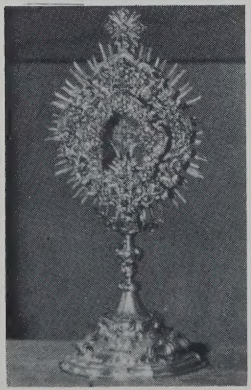

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1315 Paten, 1672. Gold plated. Inscribed: Georg Güldenstierna Barbro Margareta Banér anno 1672. Coat of arms: Güldenstierna and Banér. *85.486.2. Vetlanda, Sweden. 20 Nov. '84.

1316 Reliquary, 16th c. Gilt copper. Approx. 35 x 30 x 25 cm. Relics of the Holy Innocents. *85.527.7. Volterra, Italy. 30 Dec. '84.

1317 Reliquary Crucifix, 17th c. Silver. Ref.: Artistic Property, Naples, no. 42756. *85.504. Caggiano, Italy. Mar. '85.

1318 Reliquary Monstrance. Silver gilt. H. 46 cm. *85.619.2. Holzgau, Austria. 24 Apr. '85.

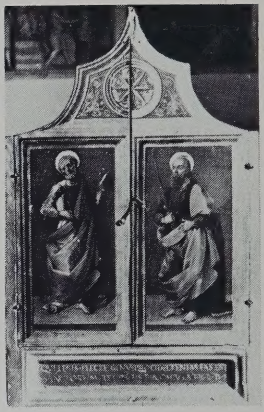
1319 SIGNORELLI, Luca, or GATTA, Bartolommeo della, Attributed to. Italian, 15th century. Reliquary. Wood and tempera. Hinged wings, depicting St. Peter and St. Paul when closed and the Annunciation when opened. *85.527.1. Volterra, Italy. 30 Dec. '84.

1320 Wine Jug. Gold plated interior. Approx. H. 40 cm. Inscribed on one side: Ao 1702 Har Högvälborne Hr Baron och Landschöfding Harald Strömfelt med sin Ka Fru Friherrinnan Maria Mörner gifvit Till Wrikstad Kyrchia denna silferkanna om 54 lod, and on the other side: Ao 1725 Har Högvälborne Herr Baron och Hovrätsradh Hans G. Strömfelt med sin K. Fru Friherrinnan Christina E. Leijonhufvud gifvit till denna silferkannas förbättrande 21 lod Silfver och 64 Rdr Smt i penningar. *85.486.12. Vetlanda, Sweden. 20 Nov. '84.

Objects of Art

1321 Geneva, Switzerland. Snuff Box, dated after 1804. Gold box, diamonds on cover, dark blue enamel background on exterior, interior polished red gold. 1.7 x 8.6 x 6.1 cm. Initial on cover center: A. *85.470.2. Zurich, Switzerland. 28 Feb. '85.

1322 Paris, France. Snuff Box, 1795-1804. Blue enamel inlay. 1.5 x 6.3 x 9 cm. (oval). Hallmarks on base: ELB, and guarantee hallmark with numeral 2. Hallmark on inside cover: VB. Miniature portrait of Napoleon on cover under glass. *85.470.1. Zurich, Switzerland. 28 Feb. '85.



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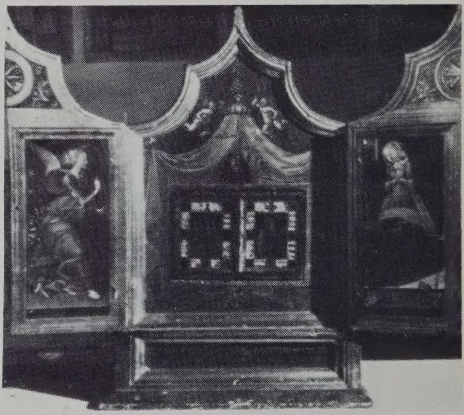

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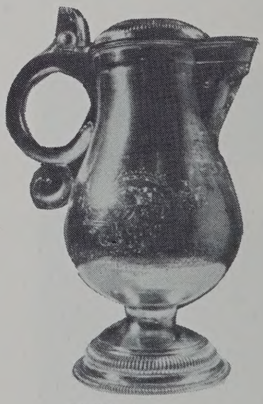

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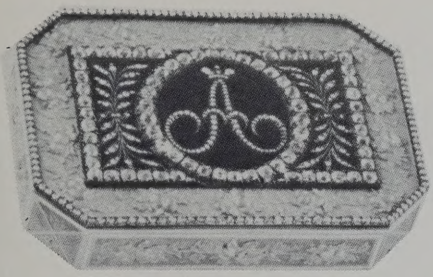

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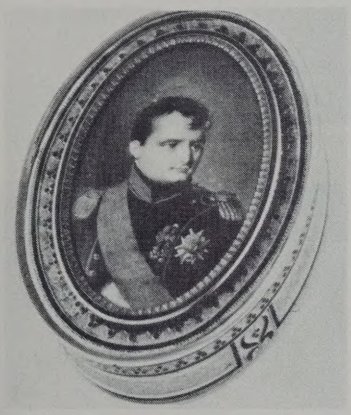

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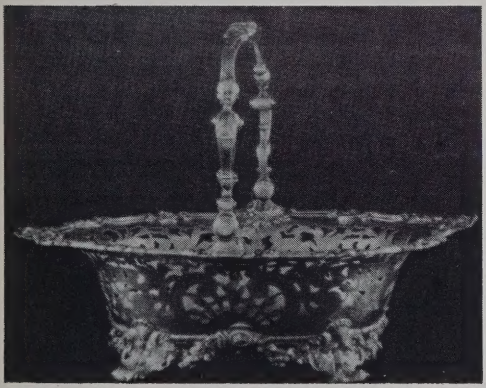

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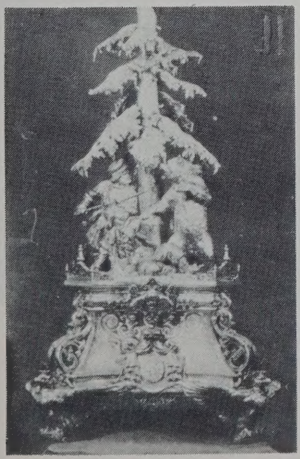


1324

Silver

1323 LAMERIE, Paul de. London, England. Cake Basket, 1739. Silver. Interior engraved with arms of Pulleine impaling another. *85.514. London, England. 14 Aug. '85.

1324 Russian. Trophy, the Bear Hunt. Siver. W. base 43 cm., 18.3 kg. Marked: 930. Trophy given by Czar Nicholas of Russia to his aide-de-camp, Prince Bariatinsky. *85.498.2. Rome, Italy. 24 Jul. '84.

1325 Russian. Trophy, the Wheat Harvest. Silver. W. base 43 cm., 14.2 kg. Marked: 930. Trophy given by Czar Nicholas of Russia to his aide-de-camp, Prince Bariatinsky. *85.498.1. Rome, Italy. 24 Jul. '84.

Rugs, Carpets

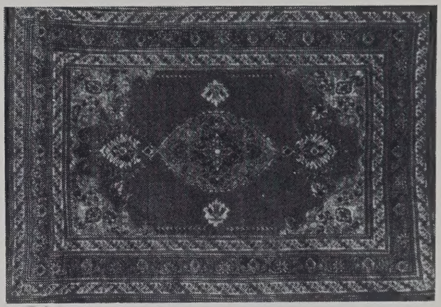
1326 Persian Carpet. Silk. 190 x 136 cm. *85.566. Hamburg, West Germany. 29 Dec. '82. *Reward.*

Tapestries, Textiles

1327 Flemish Tapestry, early 16th c. 176 x 154 cm. Restored. Representing woodcutters. *85.600.1. St. Bouize, France. 10 May '84.

1328 RENEE, Paula and SIMON, Sidney. American, 20th century. Tree of Life. 152.4 x 109.2 cm. *85.512. Palisades Park, N.J. 8 Aug. '85.

1329 Turkish. Tapestry. Silk. 44.5 x 42.5 cm. *85.621. Charente-Maritime, France. 15 Aug. '85.



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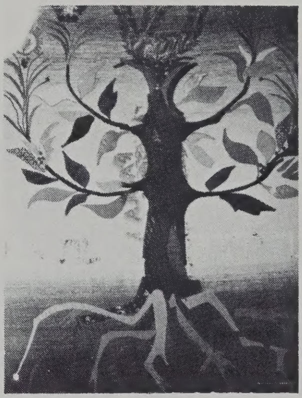

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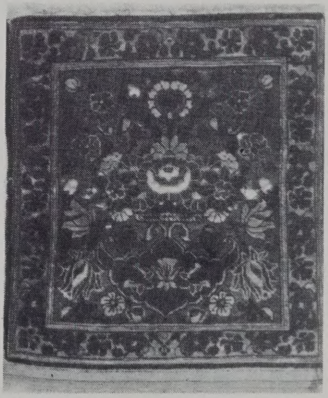

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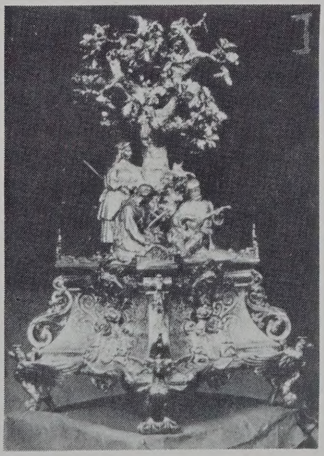

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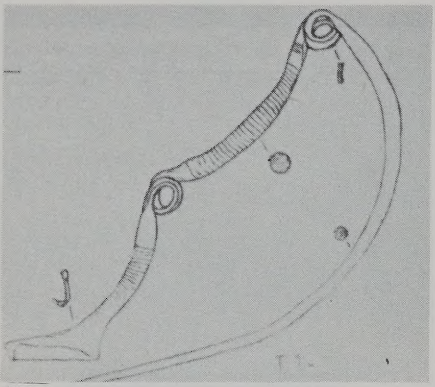
Antiquities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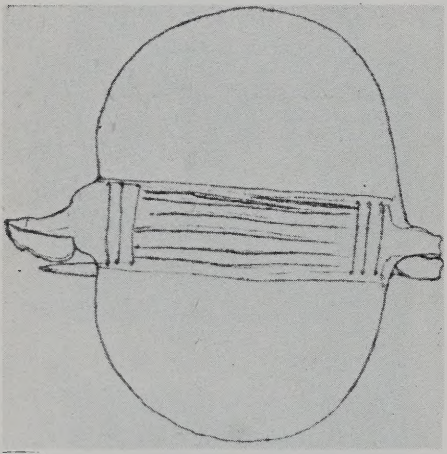
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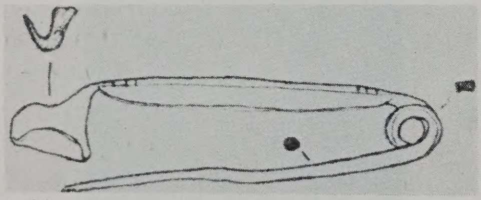
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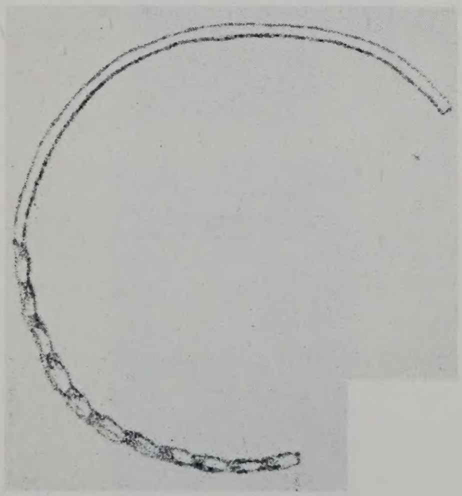
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Prehistoric

1330 Iron Age. Fibula. Bronze. Max. L. 11.5 cm. Bronze disease on surface. *85.528.1. Cosenza, Italy. Dec. '84.

1331 Iron Age. Fibula. Bronze. L. 6.5 cm., Diam. 6.1 cm. *85.528.3. Cosenza, Italy. Dec. '84.

1332 Iron Age. Fragment of a Bracelet. Bronze. Diam. 5.2 cm. Bronze disease on surface. *85.528.4. Cosenza, Italy. Dec. '84.

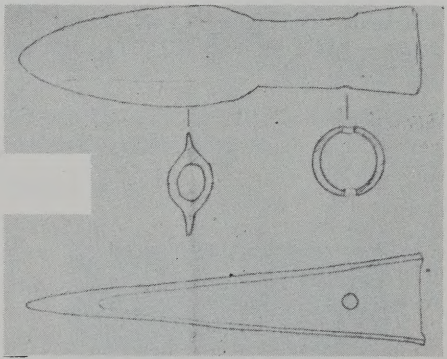
1333 Iron Age. Spear Point. Bronze. L. 10.4 cm. Bronze disease on surface. *85.528.2. Cosenza, Italy. Dec. '84.

Roman

1334 Coping Block from a Well. White marble. H. 70 cm., Diam. exterior 63 cm., Diam. interior 56 cm. *85.494. Ostia, Italy. 6 Nov. '84.

1335 Head of Diadumenion, c. 220 A.D. Marble. Approx. H. 20 cm., Diam. 15 cm. *85.591. Munich, West Germany. 18 Aug. '85. *Reward.*

1336 Inscription. Marble. 12.4 x 21.1 x 1.5 cm. Inv. no.: 6396. *85.516. Ostia, Italy. 12 Feb. '85.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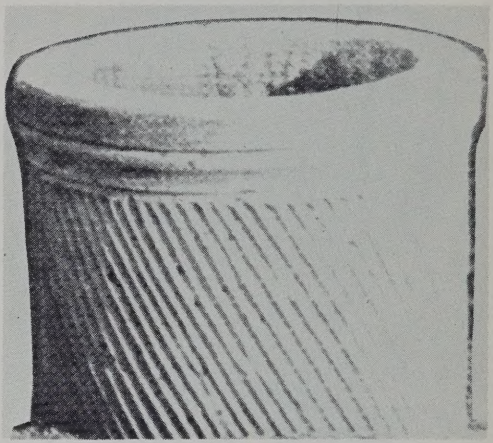
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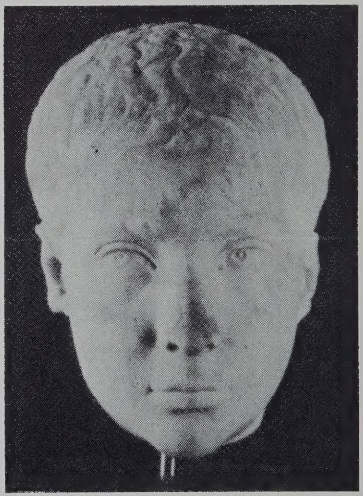
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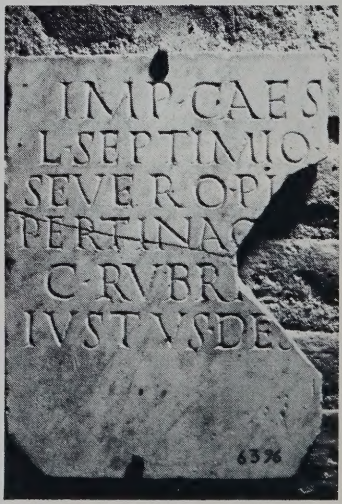


1336

Ethnographic Objects

African

1337 Fetish. Dark wood. Approx. H. 20 cm. *85.522.2. Genoa, Italy. 12 Apr. '85.

1338 Nguni Ax. Wood and metal. L. 43 cm. *85.603.1. London, England. Dec. '84. *Reward.*

1339 Zaire. Models of Warriors (four). Wood and vegetal fibers. Approx. H. 25 cm. *85.522.3-6. Genoa, Italy. 12 Apr. '85.

American Indian

1340 Crow. War Bonnet, late 19th c. Eagle feathers in cloth band. Approx. 170 x 40 cm. Inv. no. 72815. *85.495.1. Cambridge, Ma. Nov. '84.

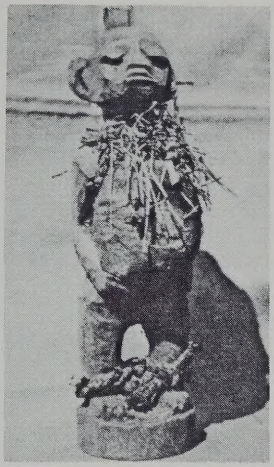
1341 Gila, Arizona. Bird Effigy Jar. Polychrome ceramic. 12.4 x 18.5 x 15.7 cm., Diam. rim 8.8 cm. Restored, part of body missing. Design on body is black on white background. Base and interior rim are red. *85.464.2. Tucson, Az. 2 Jul. '85. *Reward.*

1342 Sioux. Breastplate, late 19th c. White shell or bone. Approx. 60 x 20 cm. Inv. no. 64801. *85.495.2. Cambridge, Ma. Nov. '84.

1343 Sioux. Shirt, late 19th c. Buckskin with beadwork and scalp locks. Approx. 85 x 46 cm. Inv. no. 40108. *85.495.3. Cambridge, Ma. Nov. '84.

1344 Tonto, Arizona. Bird Effigy Jar. Polychrome ceramic. 14.1 x 20 x 17.2 cm. Portion of rim broken and repaired. Black and white design panels separated by bands of red. Interior rim is red. *85.464.3. Tucson, Az. 2 Jul. '85. *Reward.*

1345 Tonto, Arizona. Human Effigy Jar. Polychrome ceramic. H. 23.1 cm., Diam. opening 5.5 cm. Restored, feet missing. Ears, neck, hands, abdomen, pelvis and base are red and outline the black on white designs on the face, back of the head, shoulders, back, chest, arms, and legs. *85.464.1. Tucson, Az. 2 Jul. '85. *Reward.*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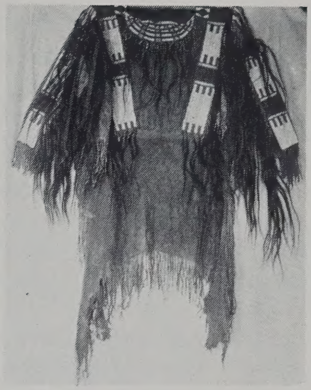
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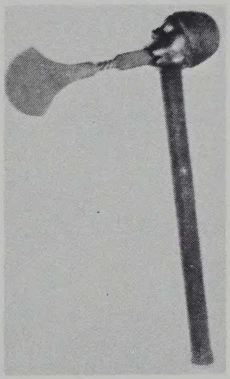
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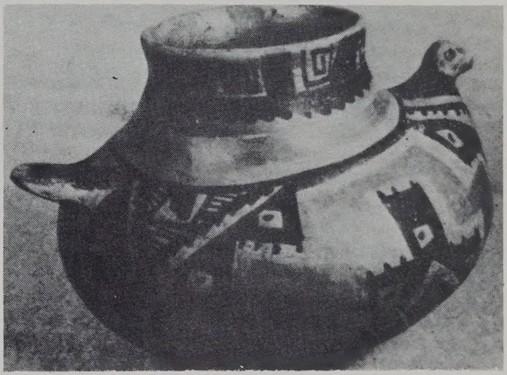
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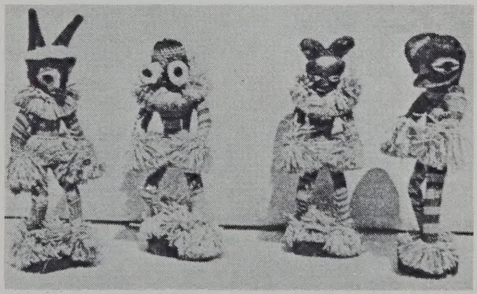
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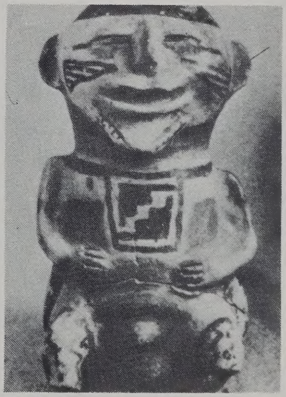
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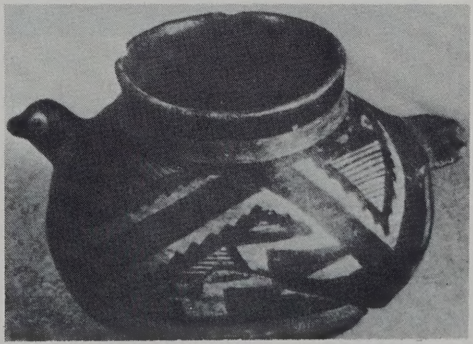

1341

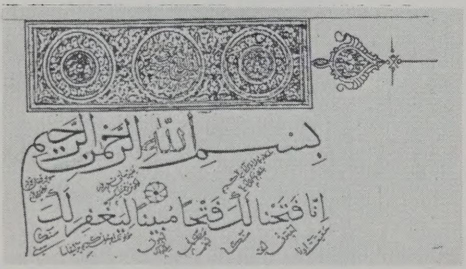
Islamic Art

Manuscripts

1346 Iraqi, 14th century. Portion of Koran in Thuluth. Brown leather binding. 33.7 x 28.6 cm. 100 folios. Extra large calligraphy three lines per page, rare manuscript. Illuminated opening page, with many gold rosettes. Every word "Allah" written in gold. Commentary between lines in Turkish Naskhi. Note: illustration depicts calligraphy similar to the stolen Koran. *85.602.2. New York, N.Y. 26 Nov. '85.

1347 Persian, 18th century. Large Koran, 1134 A.H./10 August 1722. Brown leather binding with gold florals. Ref.: Bayani, Mehdi, *ahval va athar-e Khoshnevisan*, vol. 4, Teheran 1358, pp. 37-8. Translation and commentaries written in between lines. Colophon states that Koran (text and marginal notes) was written for Aqa Muhammad Mu'min Bazzaz, son of the deceased Haji Muhammad Nacim Kashi, by Ashraf, son of Abdullah at- Tabataba'i, on 27th Shawwal, 1334/10 August 1722. Manuscript written by same calligrapher, and dated 1123/1711. 85.602.1. New York, N.Y. 26 Nov. '85.

1348 Turkish. Manuscript. Mid-18th century. Leather binding with gold florals. Water stains, one side of binding damaged. Faint trace of Sultan seal on front page. Note: illustration depicts similar binding. *85.602.3. New York, N.Y. 26 Nov. '85.



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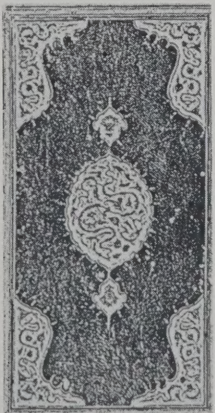
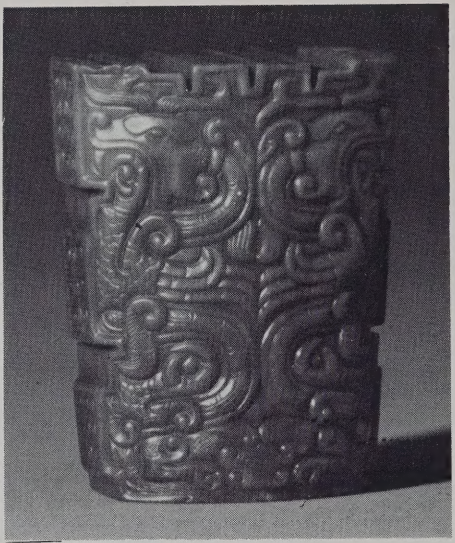


1348

Oriental Art



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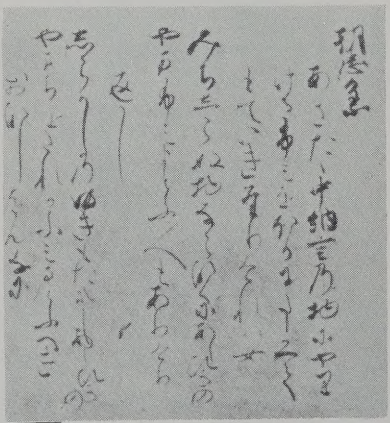

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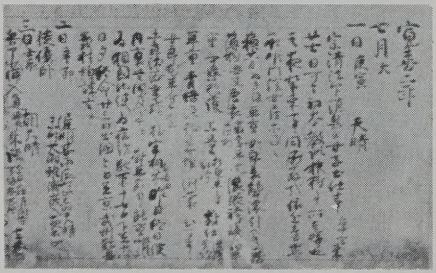

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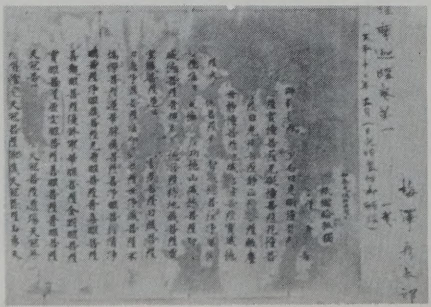


1352

Chinese

1349 Warring States Period, 5th-4th century B.C. Pommel. Jade. H. 5.5 cm. Hollow rectangular section, stone caramel in color. Carved in low relief with dragons and panels of C-scrolls. *85.465. London, England. Jul. '85.

Japanese

1350 FUJIWARA, Asatada. Asatada Shu, 1192-1233. China ink on traditional Japanese paper. 15.5 x 15.5 cm. Ref.: Designated important cultural asset, Ministry of Culture, 28 June 1956. 15 sheets of paper, including cover, bound as a book in the Japanese style. Manuscript was in a triple paulownia wood box, the characters for the words Asatada shu appear in gold on lid. Box tied with brown silk string. *85.624.2. Tokyo, Japan. 4 May '85.

1351 FUJIWARA, Teika. Meigetsuki, 1230. China ink on traditional Japanese paper. 28 x 1377 cm. Ref.: Designated important cultural asset, Ministry of Culture, 28 June 1956. Diary written from 19th July to 9th September 1230. Scroll consisting of 30 pieces of paper, including the cover, stuck together one after the other. Thick cover bears the words "Autumn 1230—14th August—Ren chuma ketsu en kyo" (Romanized transcription of Chinese commercial code equivalents 1401 - 0823 - 0059 - 1628 - 4428 - 0360 - 2588 - 0934 - 2480 - 4688 - 0022 - 1441 - 4814 - 4878 - 4842). Some characters in China ink on reverse. Scroll was in a paulownia wood box measuring 30 x 15 x 15 cm., tied with a brown silk ribbon. *85.624.1. Tokyo, Japan. 4 May '85.

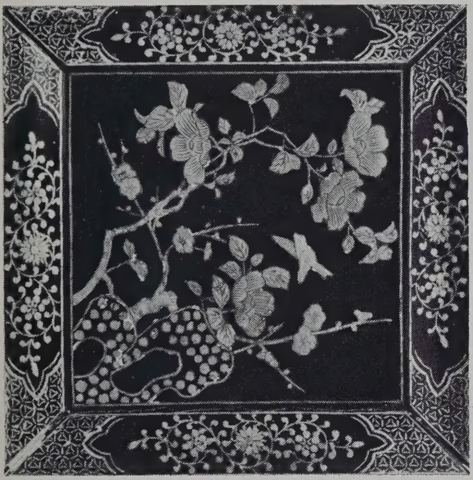
1352 KOMYO, Empress. Ramakyo Maki Dai Ichi, 1 May 741. China ink on traditional Japanese paper. 26.5 x 1500 cm. Ref.: Designated important cultural asset, Ministry of Culture, 9 April 1941. Scroll of pale brown paper on cover of which is the word Ramakyo. Some of the paper is worm-eaten. Scroll in a paulownia wood box, 34 x 7.5 x 8 cm., tied with black silk string. *85.624.3. Tokyo, Japan. 4 May '85.

Miscellaneous

1353 Okinawa. Lacquer Tray, late 16th c.-early 17th c. Ryukyu lacquer, inlaid mother-of-pearl. 2.2 x 22.2 x 22.2 cm. *85.593. Honolulu, Hi. 3 Sep. '85.

1354 TOJI, Unkoku (active 1620-50). Six-fold Screens (pair). Gold leaf and paper ground. Folds 171 x 63.5 cm. Signed. *85.476. London, England. Jun. '85.

1355 Vase, c. 1920s. Earthenware. H. 25 cm. Orange overglaze. *85.625. London, England. 20 Jul. '85.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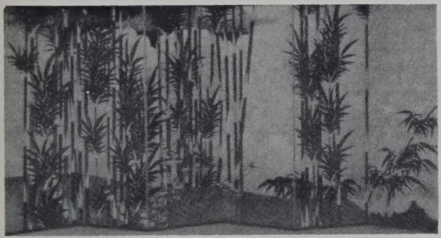
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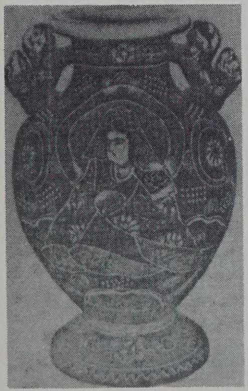
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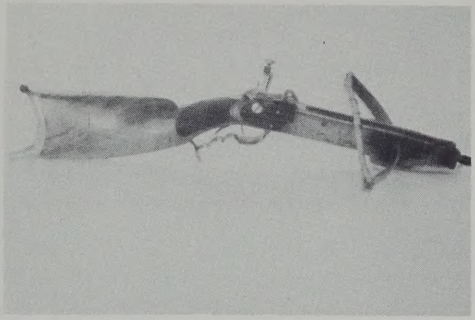
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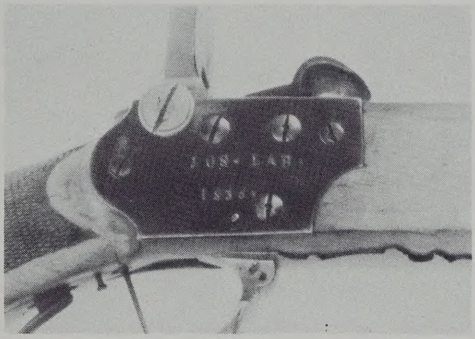

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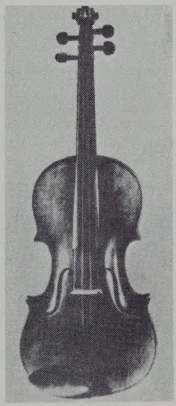
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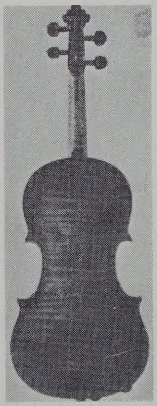
1358

Arms and Armor

1356 LAB, Joseph. Swiss. Cross Bow, 1835. Steel and brass. Plaque inscribed: JOS * LAB * 1835*. *85.565. La Chaux-de-Fonds, Switzerland. 25 Jun. '85.

Books, Manuscripts

1357 GOULD, John. Birds of Australia, 1848-69. Half bound Morocco gilt. Each volume approx. 61 x 45.7 x 5.1 cm. 8 volumes, including supplement. 85.580. Snifnal, England. 14 Jul. '85.

Musical Instruments

1358 GUARNERI, Pietro. Venice, Italy. Violin, 1750. Pine and maple wood. L. 35.6 cm., max. W. 20.5 cm. Signed on soundboard in gilt with red letters: GUARNERI. Label on interior sound box: Petrus GUARNERIUS Filius Joseph Cremonenfis Anno 1750. Label on rib: g1197c. Back made of two pieces of maple wood with spiral design in center. Soundboard made of two pieces of pine. *85.471. Lost in transit between Belgium and the U.S. 15 May '85.

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